ELLORA

A Handbook of VERUL (Ellora Caves.)

BY

Shrimant Balasaheb Pant Pratinidhi, B. A.,

Chief of Aundh.



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FOREWORD

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VERUL.

PREFACE.

1. Any work of Art can be looked at from two points of view. [1] The point of view of the artistic skill and [2] the social stand point. If estimated and judged by these criteria there is a wide difference between the two points of view, inasmuch as the first aims at the forcible, well-turned lines, proportional figures, delicate ornamental carvings, systematic arrangement and planning; while the second institutes an inquiry as suggested from the works of art, into social, political, industrial and religious thoughts and actions of him who got the work executed, the time of its execution, and the purpose, which actuated him to do it.

2. Though the inferences drawn and conclusions arrived at, after such a close scrutiny and careful consideration, may not always be correct, still in general they are approximately so. Just as we are able to understand the mind of the author or the poet and his environment from his delineations, the use of words and construction of sentences, and the similes given; so also are we able to understand how the architect unconsciously leaves upon his works or carvings a stamp of his own mind and of the ideas, manners and customs then prevailing in his society. To illustrate our point, let us take an instance :— Before the British rule in India the Marathi idiom required the titles of kings and emperors, to be affixed to their names as Shahaji Raje [king], Akbar Badshah [Emperor], but it has now become the accepted idiom after the English fashion, to prefix them instead, as: king Amanulla

and Kaiser William, clearly thereby showing the stamp of the British influence upon us. Taking this secret of the artist into account, we are not only able to get a general idea, but to form almost a correct estimate of the sculptor's time and society.

3. We have to take into account the three essential factors, when we look at any work of art from purely artistic point of view. [1] Its solidity or durability. [2] Its utility or its capacity to be useful in every day life. [3] Its beauty or its attractiveness. We cannot underestimate the importance of the first two factors, though in art the point of beauty is supreme. A thing of beauty may be attractive, but it will not be classed as the type of the highest art, if it be not durable and useful. The reason, why the paintings and designs in coloured powders of stone are ranked inferior to the metal or stone statues, is to be found in the absence of the two qualities – durability and usefulness – in them.

4. When we look at a thing of art from the social standpoint of view, we consider the time when it was made, the environment of the maker and see how far the manners, customs and ideas then current in society are reflected therein. Its time is ascertained from descriptions from books and authors, its waste due to time and its antiquity as suggested by the various other objects that accompany it. Its reference in a book proves its existence previous to the writing of the book; the waste gives us the idea of its antiquity, as accepted by the authorities, and the thing in which it is found must necessarily be existing prior to it. This is how a system of ascertaining time is formulated.

5. It can be said with certainty that the required qualifications, instruments, wealth and a number of workers must

exist in society before any finished product is possible. At the sight of a painting drawn on canvas it can be seen that he who painted it must have known the art of making it, the properties of the canvas used, the colours and the necessary material with the knowledge of its production and the art of painting with skill.

6. How the particular thing under consideration was essential to satisfy the particular need of the people and what its use was to them give us an idea of the manners and customs, their aims and ideals, then prevailing. Thus by the careful and minute study of a particular thing we get much knowledge of side objects.

7. The grandeur of that piece of art, the material and the way in which it was used bring home to us clearly the abilities of those artists.

8. When we thus appreciate works of art, which give us the thrill of pleasure, we want to communicate it to others, that they may participate the joy we have felt, by reading the account we have written for them. It is not possible to put down in words all that we feel and hence we introduce pictures to help our readers to appreciate the account with facility. In such pictures, we only select the choice parts, as those only we are not able to describe adequately and which we wish others should appreciate with us. The real beauty and the underlying secret in any piece of art, can best be appreciated and can be made appreciated, if only we are and can become one with those who worked it out.

Let us now see how far an application of these principles, is possible as we proceed with the description of the caves in this book as well as in seeing the caves at Verul.

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1 DURABILITY.

In India caves cut in rocks are only to be found in the Dandakaranya [The Dandaka forest], the reason of which can be traced in the natural formation of that part of the country. The rocks in this province are formed of the molten lava that issued out of the craters of Volcanoes, in ancient times, and got cooled, and consequently here alone is the possibility of cutting "Caves or unpieced temples" in these rocks. The rocks in Northern India are made up of so many layers one above the other, while those in the Madras Presidency are topsyturvy in their formation; hence there is no possibility of cutting "Caves or unpieced temples" in them. "Caves," says the Great Sage Bhrigu, "are the manifestation of the highest acme of artisanship"; and the reasons which he ascribes for his statement are as follow :-

[a] The whole structure is made up of only one kind of material, and that too is arranged after the manner of the Creator of this Universe - the heavier part below and the lighter part above; this state of things is very difficult to find elsewhere.

[b] The planning of this structure requires great skill. The greatest possible care is necessary in testing the kind and quality of the rock, in estimating its size, in calculating in advance what could be cut out of it and in thinking out the relation and proportion between the principal and minor parts of the structure when finished. And great intelligence is requird to correct if slight mistakes occurred in the estimates.

[c] To fashion an article [stone] on the spot and to carve figures on it requires the highest kind of manual

dexterity. Here in this operation the artisan cannot handle or turn stones any way he likes; nor can he himself move about it at his convenience; nor can he throw away the stone that is spoilt and replace it by another. To carve and draw figures on the ceiling is an exceedingly difficult task, for no artisan has the practice of lying flat on his back and work at a disadvantage when there is every chance of small particles of the cut stones entering his eyes.

[d] One who has the means and the power should always have " an unpieced temple or shrine, " for it is warm in winter and cool in summer. No water dripples through the roof, nor is the temple destroyed by a thunderbolt in the rainy season. No other province, except the Deccan, in India is naturally suited to this kind of work in this way.

2. Usefulness.

In every society, there is an imperative need of some people who must renounce the worldly pleasures and think in solitude upon the vital problems that affect the society and frame certain rules and laws that will ameliorate its condition and will bring about the good of the world. So also after close examination of the effects of the then prevailing laws upon society, whether salutary or otherwise, they should fix up a code of social and religious laws. This is why the importance of solitude has been emphasized by all the great thinkers from the times of the Upanishads [about 4,000 B. C.] to those of Samartha Ramdas [in the 17th century]. To such thinkers these caves are the most suitable places of solitude for deep contemplation. In the Vedic times there were penance grounds, but they were found uncomfortable and were deserted in favour of the caves that were cut in rocks. To lovers of solitude these caves serve both as pleasure

resorts and sanatoriums. Not only are these places convenient for pondering over social and worldly problems but they also help to intensify reflections on spiritual and supermundane subjects. The wealthy class of people sacrificed its wealth here, with every selflessness and indifference to fame, in the interest of the community. This is really the " Hidden Gift " and absolutely selfless work. It can be asserted that it is also an everlasting service to society.

3. Beauty.

The artistic skill executed in these caves is superb. Visitors from all over the world are struck with wonder when they see the hugely grand figures proportionately and skilfully carved in the most difficult places with ease and elegance. The following two extracts from the wellknown western scholars will not only bear testimony to what has been said above but will also convince even the most astute atheist.

Mr. Havell says about the sculpture of Verul :—

" The whole execution shows an extraordinary command of glyptic technique not only in grouping a composition of lines but in the powerful and subtle treatment of the varied gradations of relief. "

— Indian Sculpture and Painting, Page 64.

" The carvings on the base of Nanlapur at Ellora show Indian sculpture at its best. "

— Himalayas in Indian Art, Page 27.

4. Grandeur.

No one will have any real idea of the majesty and grandeur of the halls, pillars and figures in these caves unless one personally sees them. The length of the feet of the

figures here is two feet nine inches, while ordinarily we find the length of a man's foot to be about a foot. The height of average man is about 6 feet; while figures of the height of 16 to 20 or even 25 feet are seen here. There are countless varieties of ornamental designs in straight and curved lines. Halls and buildings, 200 ft. long, 50 ft. wide and 80 to 100 ft. high are carved out in an unbroken solid mass of rock. This will give some idea of their grandeur and vastness.

5. Material.

The material of which these buildings are made, is not as soft as wood, and suitable for easy joints. It cannot be melted and cast into moulds like iron and other metals. It cannot be carried by means of cranes and ropes, to be set anywhere. It must be cut and fashioned only by means of a chisel. It is so strong that it can withstand the effects of wind and rain for thousands of years and that it can bear the burden of the whole mountain peak on its top and is so pliable to the chisel that even the veins of leaves of banyan and mango trees, can be shown. Pictures are painted with simple water colours on the clay plastering on the walls of these stone caves and they are as fresh now as they were two thousand years ago! The mural paintings made with the western oil colours, on the chunammed walls or canvas, fade within a hundred years! Thanks to the art of the ancient Indians!

6. Time.

The Indian civilization is both very ancient and extraordinary. The western science of sociology maintains that by the slow process of evolution man has grown out of barbarism. But this law does not seem to hold good in the case of

Indian civilization. No evidence can be found to prove that the Hindus were barbarians even after a close and critical survey of the ancient Vedic literature, the remains of Mohan Jo Daro, recently discovered or these caves. The people seem to be highly cultured and civilized on all sides, while the aboriginal tribes like the Bhils are as they were before, without any change in their state whatsoever. The history of India reveals the fact that the Hindus were never in a state of absolute deterioration, while the aboriginals never showed tendency for amelioration or advancement.

In ancient India, generally there was no practice of giving dates of events. It is perhaps due to the fact that the Hindus attached no importance to dates owing to the various systems of measuring time that came into vogue from time to time and the number of epochs that were marked in the names of so many conquerors, kings, and emperors. They are believers in principles rather than in individuals, for the individuals, howsoever glorious will soon be forgotten, but the principles will endure to the end, hence little attention is paid to individuals. They do not attach any importance to the particular day of a particular year and epoch on which king Rama killed the demon king Ravan, but they attach the greatest importance to the moral principle that a king like Ravana, howsoever rich and powerful, can be humbled and killed by a forest-driven but moral man like Rama with the help of the poor people called Vanaras. We cannot argue with those who say that the Hindus have no historical insight, but it is true that they do not so much care for history and dates.

No detailed account whatsoever is available as to when, why and who carved these caves at Verul and Ajanta. On one of these caves there is an inscription from which a gener-

al inference as ragards their time is drawn. The only conclusion that can be arrived at from this fact, is that the caves must have been cut previous to the inscription, but nothing definite can be known from the date inscribed, whether a beginning or end of that cave was made, or something untoward happened in the middle on that particular date. No trace of the heaps of waste stone that was carved out is to be seen there. What must have become of them? There is no water seen sufficient to have washed them away. They must not have been soft enough to have been pulverised to the common earth. No place in the interior of the caves can be marked where their use might have possibly been made. The waste stone must not have been very little, as can be gathered from the extent of the caves. What must have then become of it? A close search will probably give a clue to the time of these caves.

In short, when were these caves carved ? Who and how many workers carved them? In how many days was the work finished ? What were the tools used ? What was the expense incurred ? What became of the waste matter ? These and numerous other questions oppress our mind and we rightly feel highly of those men who worked out such miraculous deeds. It must be left to the imagination of the readers how much and what help of machinery, etc., they must have taken to carve these caves and how they must have made provision for the workers concerning their lodging and boarding and various other conveniences.

7. Thoughts and Usages.

It is argued that some of these caves were cut by the followers of a particular religion while others by the

adherents of some other religion; that some of them were carved earlier and others later; but this cannot stand the test of fair judgment. It will be feasible to argue that a particular set of caves was either cut for the Buddhist or Jain, or the Shaiva monks, but what evidence is there to prove that a particular cave was carved by a wealthy Buddhist patron and another still was cut by the Jain workers? They may have been cut by a king or some generous minded man for the use of people belonging to different faiths. Evidence can be found in inscrptions, carved on stone slabs that different classes of people belonging to various faiths from all parts of the country subscribed liberally towards the maintenance of the Buddhist stupas. Though there were differences of opinion in words, among the Jains, the Buddhists and the Brahmins, still it cannot be said that the followers of one sect never helped those of the other sect in any way or refrained from going to work, which was started by the other sect. Even in recent times the Hindus worked and gave donations for the Muslims and the Muslims for the Hindus. The water pipes laid and tanks built by Salabatkhān for the Hindu public and the Muslim Pirs supported by the Hindu Nana Fadnavis, are still extant. If this state of harmony existed between the two antagonistic or rival parties, there is no necessity to explain what relations existed between the different sections of one religion. All will agree that they must have been harmonious. It can, therefore, be safely inferred that the caves were not cut by common people, but by sovereigns and kings for the use of their own subjects.

It is not probable that these caves were cut simultaneously; not only this, but each of them must have taken many

years before it was completed. It can be seen that in one cave grandeur, in the second, conveniences, while in the third, artisic beauty, are attended to. In the Kailas caves, scenes from Shiva and Vishnu Puranas are carved, so it was not impossible for the builders to carve scenes from Buddha or Jain mythologies in the other caves, but the carvers were not influenced by this partiality or exclusiveness. It is generally supposed that these caves date from 200 B. C. to 700 A. D. This does not mean that the first cave was cut exactly 200 years B. C. and the last in the 700th year A. D. If it was so, the effect of the interval of 900 years that passed between the carving of the first and that of the last cave would have been manifest on the stone, etc., of these caves. But such effect of time is not to be marked on the different caves. What is meant to be impressed from the above is that no definite date can be assigned for the beginning of the first cave nor for the completion of the last, but the earliest date that can be taken would be 200 B. C., and the latest would be 700 A. D. This means that the operation of cutting them must have taken place some time during this long period of 900 years. No better evidence is available to ascertain more correctly the time of these caves, as it will not be right to suppose that they were cut according to the numbers assigned to them now. So also it will not be quite correct to fix up a particular year that marked their beginning.

A temple recently discovered at Pahadpur on the bank of the Ganges shows that it has undergone changes at least three times–from Jain to Buddha and then to Hindu. Keeping the penetralia intact the temple was changed from time to time to suit the conveniences of the different sects. The originally very small Jain temple has now assumed the appearance

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of a hill owing to the accumulation of sand and hence it is now called "The shrine of the Hill-city" by the Bengal Archaeological Department. In Sind "Mohin Jo Daro" means the hill of the Mahio." The Jain caves are sometimes called "Cobblers' caves" but nobody even suspects any connection of cobblers with these caves. The same thing holds good in the case of these caves.

In brief, the caves may be said to belong to one sect or another from the fact that they were cut for the use of that particular sect or from the pictures painted and scenes carved from the mythology of that particular sect, but there is no reason to suppose that either the patron or the workman belonged to it.

8. State of Society.

What can be said of the religious sects, can also be said of the state of society. It cannot be definitely asserted that the particular kinds of dress or ornaments delineated in the pictures show that the artisans belonged to a particular country or observed particular manners and customs. It can be seen from the old remains at Sanchi and Barhat that the caves at Ajanta and Verul were carved in different conditions. It will be a sweeping assertion to conclude from the variety of dress shown in the paintings that they signify different civilizations. A glance at the present state of India will clarify this point. The inhabitants of Bengal and Madras move about with bare heads. Their upper and lower garments are almost similar. The only difference between the two peoples is that the Bengalis have long bobbed hair on their heads, while the Madrasis are clean-shaved. This, however, does not prove that their civilization

is the same. Persons who do not tuck their lower garments behind are the Madrasis, the Jats from the Punjab and women from Madras and Gujrat. The Marwari and Sindi women wear a kind of 'loose gown'. The Marwari and Bhil women put on bangles from the wrists right up to their elbows. Will it be safe to draw any conclusion as regards their ancient civilization from the similarity or dissimilarity of their dress, etc.? If not, then the same precaution must be taken as regards the ancient times. From the similarities and differences shown above we can say that these peoples have been brought up in similar or different climates and physical conditions, but cannot determine whether they were the Aryans or aboriginals, Dravidians or Gauds, the southerners or northerners. More research and critical investigation must be made on this point.

The Chiefsaheb of Aundh has dealt at length with the caves from all points of view in his book. He himself is an eminent artist. Almost every page of his book will reveal his minute observation and deep thought about these caves. To show the strength of these caves, mention of their length, breadth, height and thickness has been made where necessary. In order to point out their utility he mentions what caves were called Chaityas, Vihars, etc., from the rites that were performed there. Detailed accounts and many photographs of pictures are given to illustrate the artistic and ornamental skill. The great saint Tukaram while making self introspection, bitterly complains that though he is aware of his defects, he is not able to control his mind [which spontaneously hankers after worldly pleasurs], so also the Chiefsaheb who knows his own

defects more than others, has frankly noted them down. But the common reader fails to understand them, and the experts think them inevitable, considering the total bulk of the voluminous work. In a nutshell it can be said that the defects are negligible.

He has briefly but clearly dealt with the history of the caves, the aims, ideals, usages and practices of the patrons, and the conclusions to be drawn from the pictures. His exposition of emotions in the pictures is indeed masterly for it is impossible for any man but the real connoisseur of art to do it. Here is a great need of a man who is thoroughly acquainted with the ways, customs, manners and characters of the Hindus. It is impossible for the westerners to appreciate the feelings that surge in the hearts of the newly married but unacquainted couple. For when their lovers are unacquainted they are never bride and bridegroom and when they are bride and bridegroom they are not unacquainted. They cannot, therefore, know this peculiar feeling of ours and hence they say that our pictures are stiff. The real renunciation of life, absolute chastity, absence of physical or mental deviation from the right conduct, devotion to high preceptors and extreme religious fervour are things which the westerners do not fully understand. This we come to know when we read books written by the western scholars about the Hindus and Hinduism. This book adequately compensates that defect.

The point of anatomy as raised by the Chiefsaheb is really worth considering. It cannot be said that the artists who could carve the minute veins on the leaves of trees, would not have been able to carve the muscular balls or bundles on the arms, thighs, etc., but the difference is due to the inherent

physical and mental difference in the cast of the Hindu mind and body. The Hindu cares more for what he is than for what he looks. The Hindu thinks that he must be rich, learned, strong and religious, but he does not care to show these qualities outwardly, nay he takes care to hide them. The occidentals are inclined to make a show of whatever they have or have not and hence is seen the heaven-wide difference in various matters between the orientals ond occidentals.

"From the cast of the figure, the quality of which it is the token, should be shown. From the hands should be shown the trade in which it is engaged. The inner impulses should be shown by means of eyes, and from the legs the intensity of particular impulses should be shown – this is the rule laid down by the Indian writers on sculpture." The critic must always look at the Indian pictures from this standpoint of view and this the Chiefsaheb has superbly done.

To sum up, we must heartily congratulate the Chiefsaheb upon the efforts he has made to attract the attention of the common readers to this art by placing at their disposal the select, beautiful parts from these caves. We conclude with a prayer to God that the Chiefsaheb should live long to render more service in the same way, to his ignorant brethren.

"Description by pictures
Picture by description
And the book by both pictures
And description doth shine."

Krishnaji Vinayak Vaze.

VERUL.

FOREWORD.

I feel it a great privilege to be asked to write a brief Foreword to this volume on " Verul. " I do not consider myself as any specialist in the subject of discussion in this volume; but my great respect for the work which Shrimant Balasaheb Pant Pratinidhi, Chiefsaheb of Aundh, has been carrying on in this direction, tempts me to write a few brief words. It is well known to all Scholars of Literature and Art what great interest the Chiefsaheb has been taking in these matters, and as a sublime illustration of his combined interest in these two great fields, we have his edition of the Mahabharata, philologically and collationally accurate, and beautifully illustrated with his own pictures, which is being published by the Bhandarkar Institute, Poona, with his munificent help. The Chiefsaheb has an idea that if we could go back to the earliest specimens of Art and Architecture in India, especially as embodied historically in the great work on Sculpture, Architecture, and Painting which have been left to us by our ancestors of two or three thousand years ago, it might help us in arriving at, as nearly as possible, the manners, customs, dresses, ideas and so forth of the times of which our great epics of the Mahabharata and the Ramayana speak. With this end in view, as well as with an innate desire for spreading broadcast the knowledge of the great Art treasures of India, the Chiefsaheb has been tempted to bring out books of this kind, descriptive of works on Art, such as those at " Verul ", " Ajanta ", " Badami " and so forth, so that in course of time, these might form a series of Art-volumes, embodying the

personal reflections of a great Art-critic like the Chiefsaheb himself. For such a task the Chiefsaheb has got super-abundant qualifications. He is an accurate Sanskrit scholar, has an undiminishable interest in India's past, is a great artist himself, and has, in addition, both the leisure and the competence to bring to the notice of the people the great Art-treasures of India's past. Plato was talking of a "Philosopher King." Here we have an artist, a litterateur and a patriot, all combined in one; and from this point of view, it may surely be said that these volumes, when they come to the light of day, will win for the Chiefsaheb a high place among India's Art-critics.

Undoubtedly, the work under consideration at present is a valuable addition to the already existing literature on Verul.

Those who are even casually acquainted with the past glories of India will little believe in the common and ignorant criticism by some superficial writers that India is a land incapable of anything great. In the various branches of human activity, such as religion, philosophy, architecture, sculpture, painting, empire-building, administration, etc., India has shown a wealth of genius that can compete with that of any other proud nation in the history of the world. Of the glories that stand at once as the monuments of Indian genius in the past, as witnesses of her decadence in the present, and as the inspiration of the renaissance that is already on us, the Cave temples of Verul are certainly very prominent.

These caves which serve as landmarks in the development of Indian architecture and sculpture, are a product of

the harmonious welding together of the two cultures, the Aryan and the Dravidian, with probably a predominance of the latter over the former. The Aryan was the conqueror in many respects, but was also the conquered in other resqects, and in architecture and sculpture he was also a borrower from the great builders of the south.

Architecture as a useful art is indeed very ancient. The construction of even the rudest thatched cottage of the wildest man presupposes some rudimentary knowledge of architecture, while sculpture is decorative in its origin, essence and motive. Architecture is the older of the two, though it is not always a fine art, while sculpture is always one. Architecture can claim to be a fine art only when it rises above the necessities of the situation, and employs itself purely for the purposes of decoration, design and joy.

All fine art is its own end in the sense that it exists for the sake of the joy it gives to the artist as well as to the lover of art, as distinguished from the use that it may be put to. The creation of Rasa, joy-giving beauty, out of or on any material in nature is the principal aim of any art whatsoever, and the Indian artist had this predominant motive always in view. In fact, this was his urge and inspiration, as it was of all the greatest artists in the world. Some writers on Indian art are inclined to say that there was very little secular art in India, and that the Indian artist was very little swayed by popular themes. But this is a view quite contrary to facts. No doubt, the religious impulse dominated in India, and the artist rose to his highest when to the motive of creating beauty was added the devotion of an aspiring soul. But that only meant that the artist was at his best when he worked on divine

themes, but it could little prove that he had no secular art. In fact, fine art is neither secular nor religious; it is the purpose for which it is used that makes it either of these. Moreover, when the Indian artist worked on Puranic themes he was already using his art for popular purposes and was in a way secularising it. Many of the existing Ajantan paintings are purely secular, sometimes even bacchanalian. To look only at the art of the Sistine Chapel and the Vatican and to pass a remark that the Christian artists of Europe did not employ their skill for secular purposes would be as partial and as unjustifiable.

The cave temples of Verul are in more ways than one very important as art treasures of India. They are at once the shrines of the Hindus, the Jains, and the Buddhists, as well as the art galleries of the Indian artists in the matter of architecture and sculpture, and also in the matter of painting to a slight extent. Much of the painting has worn away and what remains in the Ranga Mahal has neither the charm, nor the power, nor the depth of Ajantan paintings. But it is clear that the designers of these panels intended them to be a complete and ideal set of art monuments, rather than one-sided and partial buildings of some sort.

The history of these caves goes back to the 6th century A. D. Scholars like James Fergusson have come to the conclusion that the construction of the caves should be placed between 500-1100 A. D.; the Buddhistic caves coming first between 500-650 A. D., followed by the Hindu caves between 650-800 A. D., and finally by the Jain caves between 800-1100 A. D.

There is no doubt that Hinduism owes a deep debt to Buddhism in more respects than one, and though seemingly it has driven it out of India it has absorbed more of it than any other country. Just as we can say that the Buddha democratised religion by preaching it to the masses in the then current Pali tongue, so too we can assert that Buddhism gave the greatest impetus to Indian art. Hinduism was wise enough to take advantage of this impetus, and to assimilate what Buddhism taught. Thus we see that though the beginnings of great art in India have been Buddhistic, soon enough when Buddhism itself became a stranger in the land of its birth, Hinduism was left in possession of the knowledge of art that had been thus accumulated, and it worked out in its own way its future development.

Every visitor to the Verul caves is sure to be struck by one cave more than by any other, and that is the cave of Kailasnath. One can say without demur that it is the biggest and the most beautiful of all the caves, and combines in itself all the best elements of a great art. It has been definitely ascribed to the reign of king Krishna I, [757 - 783 A. D.] of the Rashtrakutas, who ruled at Malkhed in the Kanarese country. He was the successor of Dantidurga, who defeated Kirtivarma II, the Chalukyan prince, who ruled at Badami in the Bijapur District. The style in which the temple has been carved is called Vesara or the Chalukyan style. Many of the writers on this Kailasa cave say that it is carved after the temple of Virupaksha at Paitadkal in the Bijapur District built by Lakka Mahadevi, the queen of the Chalukyan king Vikramaditya [733 - 747 A. D.]. That temple, however, in its own turn is said to be on the model of the Kailasanatha temple at Kanchi, which is in the

Pallava style, and was built during the reign of Rajasinheshwar in the 7th century. Thus the temple of Kailasa at Verul has a pedigree which claims to combine the Dravidian and Chalukyan styles. But there is no doubt that the structure is mainly and predominantly Chalukyan.

The Chalukyan style is so called after the Chalukyan dynasty that ruled at Badami [Vatapi] in the Bijapur District from 550 A. D. to the middle of the eighth century. The style was a creation of the artists round about Badami, and it was a harmonious combination of the Nagara and the Dravida styles with a number of original features super-added. Messrs. M. A. Anthalwar and Alexander Rea have very finely summarised the characteristics of that style in their book on Indian architecture.

Looked at from that point of view, the Kailasa temple, though a carved cave, has all the features of a temple built in the open; because it is carved free from the rock both from inside and outside. That is a peculiarity unique in itself, and we have not heard of any such free-standing carved temple existing in any part of the world. Except the Shikharam which is Dravidian, everything belonging to this cave temple is Chalukyan.

We need not give a complete description of the temple here; for that we would refer the readers to the description in the accompanying volume. We shall, however, crave the indulgence of our readers to make excerpts here from two estimates of the great Art-critics, James Fergusson and Dr. A. Coomarswamy. Fergusson says " Kailasa is itself one of the most singular and interesting monuments of architectural art in India. The floor of the whole temple is

280 x 160 ft. In the rectangular court stands a VIMANA 96 ft. high, in front of which is a large porch supported by 16 columns". Dr. A. Coomarswamy says, " The Kailasnatha cave has been decorated with some of the finest and boldest sculpture compositions in India. In no other art, geotectonic conceptions have been visually realised with any such power as here."

If we take a general view of the group of caves and particularly of the Kailasa cave we are struck by the choice of the site and the rock, by the grand design laid by the patient carvers, by the bold mythological themes depicted, by the devotion that must have prompted the designers to pour money like water for accomplishing these things in art. The creative imagination that first visualised such a great temple as that of Kailasa in the rough solid block of granite at Verul must really have belonged to that of a Master-mind. The hands that actually wrought the idea out with the patient skill of gold-smiths and brought shape to such a monument are well worthy of the highest laurels in the world of art.

These monuments have stood there from 8 to 13 centuries, defying the ravages of time, and still more the ravages of iconoclasts. To whatever faith one may belong, and with whatever intensity one may believe in it, one has absolutely no right to destroy or injure the works of art and the places of worship belonging to the people of other faiths and other religions. Each of the three faiths, Budhism, Hinduism, Jainism, struggled with one another, but let it be said to their eternal credit, that they never tried to demolish or injure the monuments of their rival faiths. On the other hand, they

often tried to preserve, emulate, and surpass them. The Indian race being an essentially artistic one, did not allow itself to be blinded by religious fanaticism, and did not destroy the art-treasures of the various sects. That is why we can see the work of artists continued through generations and centuries both in Ajanta and Verul, whoever the princes that ruled, and whatever the faiths that prevailed in the land. That is also why these caves stand to-day both as temples of toleration, and as sentinels guarding and preserving the Art-culture of India.

With the short time at his disposal, the Chiefsaheb has taken photographs of the most significant parts of the caves approachable by the camera, and has embodied them in this book with apt descriptive notes. The descriptions give us just what we want about the photographs given, and are sufficient to give us an insight into the art value and knowledge of the things there. But after all, no mere descriptions, however good and complete in themselves, can give satisfaction to the mind about the art at Verul. An actual visit alone can repay us our troubles; the best descriptions can, at best, intensify our desire to visit the caves personally and I am sure the present volume surely accomplishes the task.

The Chiefsaheb, to our mind, has opened a new line by not restricting himself to the art-aspect only of the caves at Verul. No doubt the main interest and the predominant theme is the art. But his outlook is wider and opens to the student a few new lines of research, which have not been hitherto touched by any other writer on Verul. The Chiefsaheb gives food for the student of our Puranas, of our customs and manners, of the differences between the Aryan and Dravidian modes of wearing dresses. He throws out hints

to the historian, as well as to the student of iconography. Hence this book makes a wider appeal and urges us to study Verul and its art from more points of view than we are accustomed to.

In some places, the Chiefsaheb has argued that the art of Verul is Dravidian, in so far as the custom of wearing clothes is distinctly Dravidian, as compared to the customs and fashions of figures in Sanchi and Barhut which are Aryan. His interpretation of the supple yet strong and soft yet powerful limbs of sculptured figures in Indian art as different from the predominantly muscular Grecian and Roman figures, is certainly noteworthy. We wish he had developed some of these points more, though he has given us sufficient indications to show that the art-treasures are not merely art-treasures but are also important from the point of view of history, sociology and iconography, and that they can be made to reveal to us many more secrets than they were yet suspected to hold. We also wish very much that the Chiefsaheb developed at a later stage, either in a second edition of this volume or in the further volumes of the series, his idea that all the nine Rasas or Emotions have been carved in stone in these works of Art. From that point of view, his work would be useful to students of the Psychology of Aesthetics also. Altogether, the Chiefsaheb has very successfully shown how to interpret Art in its bearings on Religion, History, Antiquities, Sociology, and so forth, and has given to the world a very valuable volume on " Verul ", and we assure him that we are all expectantly looking to the other volumes in the series, especially the next one on " Ajanta ", on the paintings of

which he has bestowed so much trouble and money, and which, when it is brought to the notice of the world in a few more months' time, will surely win for the volume a high place among works descriptive of paintings in any part of the world.

Nimbal.

27th Nov. 1929.

R. D. Ranade.

CHAPTER I.

THE CAVE TEMPLES OF VERUL. [ELLORA].

In 1908 we went to Nagpur to attend a grand exhibition. We returned via Akola, Amraoti and Jalgaon. From Jalgaon we went to visit the famous caves at Ajanta. We hired tongas at Jalgaon and started at noon. At night we halted in the Dharmashala at Fardapur and in the morning reached Ajanta. We went through the caves both before and after meals at noon and then returned to Jalgaon.

Thus the programme was a very hurried one, and as we had taken no camera with us, we could take no photographs at that time.

Twenty - one years ago the caves were in a very bad condition. There was only one servant to look after them. It is true that some of them had screened doors to prevent the bats from entering and soiling the pictures with their excreta, but even then many of them were haunted by these creatures and the number of beehives was legion. There were practically no arrangements for sweeping and cleaning and none to prevent the visitors from touching and soiling the pictures. In a word neglect reigned supreme.

Few people realise how greatly India stands indebted to the late Lord Curzon, who, when Viceroy, had an Act passed for the preservation of ancient buildings and monuments. It was he who made provision in the Indian budget for the up - keep and preservation of the myriad monuments that beautify India from the Cape to the Himalayas; the care and solicitude now shown to these many historical remains is due to him alone.

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Some very beautiful structures, well worth a visit, are also to be found in States scattered throughout India. In fact, the finest ones are almost invariably to be found in the States. For example, the Asoka Stupas of Barhut and Sanchi are in the Bhopal State; the caves at Bagh are within the boundaries of Gwalior; Verul and Ajanta lie in H. E. H. the Nizam's dominions; and the exquisite Jain temples on the Girnar mountains are in the Junagadh State.

But not being satisfied merely with the preservation of important monuments in British India, Lord Curzon had a complete inventory made of temples, caves, etc. in the States, and saw to it that the respective Darbars preserved them with care. Thus it is that to-day the ancient monuments in most of the States are in a tolerably good condition. If nothing else, the monuments are at least cleaned a number of times during the year, and a painted board forbidding acts of vandalism is seen standing like a dumb sentinel.

To quote a practical instance nearer home, in the State of Aundh itself there is a hill called Veeranna's Hill near Kundal. There are five or six caves carved out of the rocks. In one of them there is an image of Veerbhadra. There are also a few tanks of water of the old type. The Aundh State has to keep the place clean and preserve it, whilst there is a notice also penalising any damage that may be done to the monument.

There is no doubt that the late Lord Curzon, and he alone, should be given the credit for the great care that is to-day bestowed upon these monuments.

From the Public Works Department engineer to the Viceroy, officers and other European travellers swarm to the famous monuments of Sanchi and Barhut, Ajanta and Verul almost incessantly. Naturally, therefore, the respective States have constructed good roads, built travellers' Bungalows, provided other facilities and take every possible care to make the sojourn of the visitors as comfortable as possible. The main reason for taking so much care is that almost every Viceroy since the time of the late Lord Curzon has made it a point to visit these places once or twice in his regeme, and other officers, too, visit them very often. So it has been a necessity to keep the monuments clean and in repair. Naturally these States have to keep pace with British India. Even the small States have to maintain an archaeological department and keep an establishment of a few officers, clerks, curators, caretakers, peons etc., and the staff have to put their shoulders to solid work, and we found them during our visit to be men of worth.

The Verul and Ajanta caves in H. E. H. the Nizam's dominions are under the care of a Curator. He is a student of the Bombay School of Art and is a good artist. He has developed a fine artistic sense by continuous study for many years and by his contact with eminent archaeologists like Sir John Marshall. He keeps the Ajanta caves in a very good condition.

He has under him a caretaker who looks to the caves at Verul and Aurangabad and also to other things worthy of preservation.

We heartily congratulate H. E. H. the Nizam for the excellent arrangements he has made for the preservation of these great relics of art.

CHAPTER II.

AJANTA CAVES.

We have already said that we had seen the Ajanta caves but once, and that only for three to four hours. After seeing the books containing copies of the Ajanta frescoes by lady Harringham, Fergusson and others, we were desirous for a long time of possessing copies of the splendid pictures in our own collection of art.

We have been collecting old Indian pictures and paintings for the past twenty years. We have in our collection about two to three hundred pictures belonging to different periods and different schools of painting in India, which have been systematically arranged and catalogued.

We meant to add a collection of about fifty copies of the Ajanta pictures drawn and painted on the spot in the most accurate manner. But this desire had remained only a wish for a long period owing to various causes.

The main difficulty was that of finance coupled with the problems of getting good artists to do the work and of ourselves finding leisure. But, as the great saint Tukaram says, "A good desire always emanates from the Almighty and it is He who fulfils it", our longing was fulfilled in 1926. In December, 1925, and in February, 1926, we felt we were drawn to the caves and began to think and make plans about the journey, calculate the expenses and consider whether we should go by train or by car.

As soon as it was known that we were to go, our Ranisaheb said she must also accompany us. As we do not go often to such places, we could not refuse this request. It

followed that our children too would be with us. So we had to take them also which meant that we could not go without an additional retinue consisting of servants such as attendants, water-bearers, stewards, clerks, etc.

And as we were going to see ancient art and painting we had to think seriously about making arrangements for copying the beautiful frescoes. We naturally felt that those near and dear to us, should also share the joy and the benefit that we would have there.

Moreover, when we go to such places in the company of our relatives and friends and of the true lovers of arts, we are benefited in the way of getting information and enlightenment. Many a thing becomes clear to us as we go along discussing art and pictures. We understand the things that we see more and more intimately. Sometimes new light is thrown on our knowledge. These various things induced us to invite a number of friends for this trip.

We wrote to Messrs. Vajirav Guttikar, Lakshmanrav Kirloskar and Shankarrav Kirloskar. We used persuasion as well as pressure and they all agreed to go along with us. The Ranisaheb requested Mrs. Radhabai Kirloskar, who had been suffering from ill-health for a long time, to accompany us. We held out hopes to her that a trip to those fine places and the climate there would improve her health, whereupon she agreed to the proposal.

As soon as we thought of the journey by rail many problems presented themselves. These were—those first-class carriages, the frequent transhipment, the consequent haste in our daily rites, duties and meals, the packing and repacking of luggage, the numerous inconveniences of entraining

and alighting, the tips that one has to pay to the array of petty railway officials - all these stood up before us and showed us the balance of trouble over convenience that a railway journey would entail. It is on account of the numerous inconveniences and the expense that is required for travelling by railway that within the past twelve years or so we have seldom travelled by rail. Hence we decided that a journey by car would be far more desirable and comfortable than by rail.

When once we had decided to go by car, we had to calculate the number of the members of our family, our friends, the number of servants required, the provisions that we should take and the number of cars required for taking all these with us. Now to take cooking utensils with us in cars was impracticable, as we were forty strong, including servants and attendants. Clothing, bedding etc., required for forty persons could be squeezed into the cars somehow, but to take the cooking utensils required with us was out of question. Under these circumstances, we might have thought of solving the problem by deciding upon sending our luggage etc., by railway. But that meant precisely what we wanted to avoid. Moreover, if we had done it, we would have been obliged to send a few servants with it. This would have meant double expense without lessening the inconveniences as before, since we were going to halt at a few places on the way and the luggage would not be handy as railway trains would be away from us. So we came to the conclusion that we shonld not send our luggage by rail as that would only multiply expenses without diminishing our discomforts.

So when we decided to make all arrangements with our motor cars, we all agreed to take only as much luggage as was absolutely necessary. We were to arrange for pots and cooking utensils at places where we halted on the way, so that we might avoid the necessity of taking them along with us. Our first halt was to be at Poona where we have our own house fully furnished. The second halt was to be at Ahmednagar where Mr. Tamboli, a relative of our cousin, the late Mr. Ganesh Babaji Hivarekar, was staying and we thought of enlisting his help there. Mr. Mulay too, Superintendent of the Industrial Laboratory, Aundh State, who belongs to Bhingar, a place near Ahmednagar, promised to make all arrangements for us at the place. The third place where we were to halt was Aurangabad. We were in a fix what to do in that unknown spot. We wished to go to the fort of Daulatabad from Aurangabad, and thence to Verul. Ajanta was only 50 miles from the place, so at least the motor map indicated.

Now Mr. Lakshmanrav Kirloskar was to accompany us. We set about an inquiry as to whether some aquaintance of his was staying in Aurangabad as we knew that his agents for iron ploughs were scattered all over India. He told us that he had a Marwari agent there who was rich and a thorough gentleman. At Paithan, which is only thirty miles from Aurangabad, the estate of Shri Shivadin Nath Kesari was being managed at the time by Mr. Narhar Vishnu Pendharkar under our direct supervision with the permission of His Exalted Highness the Nizam. The estate belongs to a minor who happens to be our grand-daughter's daughter. We wrote to Mr. Pendharkar asking him if he could arrange for our lodging at Aurangabad. He agreed most willingly

and asked for permission to come over to Aundh to see us, which we readily gave. He came and saw us and promised to make all arrangements for us. In the meanwhile, the Marwari agent wrote to Mr. Kirloskar that he too would make every arrangement required and urged us through Mr. Kirloskar to be his guests. So we wrote to Mr. Pendharkar to see the agent and arrange with him as to where we should put up. Mr. Pendharkar, however, requested us to go to Paithan at least for a day from Aurangabad. He said he would not feel happy unless we did so. He was quite right, for we too thought that such a holy place as Paithan, sanctified by the stay of such sages as Shri Nath Maharaj and Shivadin Kesari, was really worth visiting at least once. Thus eveything as regards lodging in Aurangabad was arranged.

At Verul H. E. H. the Nizam has his Bangalows. But as there was no likelihood of getting utensils required by Hindus, we ordered Mr. Pendharkar to provide them and make the necessary arrangements. Paithan and Ajanta are both in H. E. H. the Nizam's dominions, so we told Mr. Pendharkar that everything in connection with our sojourn at Ajanta also should be arranged by him.

Mr. Raghunath Vasudeo Kurlekar was then a Police Prosecuting Inspector at Jalgaon. His father, after serving the Aundh State for forty-eight years, retired as Mamlatdar some year ago. Mr. Raghunathrao himself was a student of the Aundh High School. So we had a claim on him also. We informed him about our visit to Ajanta and asked him to see that we were conveniently lodged. He was quite glad to do all this and wrote back expressing his sense of joy at the pleasant duty.

On the motor-map, Ajanta is shown at a distance of about fifty-five miles from Aurangabad, and the road is marked red as being a very good motor road. On a former occasion, we went from Jalgaon in a tonga. Perhaps the road from Aurangabad never existed then. Now relying on the map, we decided to motor all the way from Aurangabad to Ajanta. Many people told us that that road was not in a good condition; the caretaker at Verul caves and the Tahasildar there also told us the same; and almost all of them advised us to go from Verul to Jalgaon and thence via Faradapur to Ajanta, which was only four miles from the former. But we persisted in relying on the map only.

Thus when it was quite settled that we were to go, we informed the Political Agent both orally and in writng of our plans. As we were going to travel in the territory of H. E. H. the Nizam, it was necessary that he should be informed, lest something amiss would happen. Correspondence was opened with the Archaelogical Department through the Resident at Hyderabad. Necessary orders to the caretakers, Tahasildars, Curators, Talukadars of the respective places which we were going to visit, were sent by the proper authorites. In the meanwhile, an officer named Mr. Rajurkar from Hyderabad wrote to us asking for permission to see us and assured us that all arrangements would be made through the Hyderabad Darbar. He saw us at Aundh and promised to make every arrangement. He informed us that Ajanta was within the Jahagir of Salar jang and that we should write to him. We did so accordingly. He too wrote in return asking us to put up in his own bungalow at Ajanta rather than at Fardapur, so that he could make better arrangements through his Tahasildar.

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As we had already settled upon going to the caves via Ajanta town instead of via Jalgaon, we consented. We thought that the caves might be nearer from Aganta town than from Faradapur. It would have been better if we had sent a man and inquired about it. But that was not done, and it would be useless now to speculate about what might have been. It is better to say, whatever happens is well, than complaining about imaginary might-have-beens.

CHAPTER III.

ON OUR WAY TO AJANTA.

When the plan of going to Ajanta was settled, we did not intend visiting Verul. Therefore, it was proposed to start from Aundh on the 10th of March, 1926, and reach the caves on the 15th. So was it arranged and letters written accordingly to all concerned. But as the Ranisaheb, and some others of the party had not seen the Verul caves, it was decided to start two days earlier, and we wrote to all of the change in the programme. Though we had visited the Verul caves in 1907, it was all in a hurry and therefore, we too desired to visit them once more and look over them at greater leisure.

We had decided upon starting on Wednesday, as we did not want a fast day to intervene on the way. But now we had to start on Monday which is a day of fasting with us. But it could not be helped. It was not proper to sacrifice the pleasure that the company would have in seeing the Verul caves for the sake of ourself only.

As we wanted to show the sculpture at Verul and the sculpture and painting at Ajanta to Mr. Pandurang Chimaji

Patharwat and his son Mahadev, who have been sculptors in the service of the Aundh Darbar since our father's time, we asked them both to accompany us. This sent a thrill of joy through both of them. Pandoba proposed to us the next day that since going to Ajanta would be going halfway to Benares, he and his son would continue the journey and would go on pilgrimage to Prayag and Kashi if they were paid two months' pay in advance. We could not deny them this request, as it involved a question of pilgrimage. We suggested to them in addition that since they were going to those two sacred places, they should also visit the beautiful cities of the north, namely Ayodhya, Lucknow, Mathura, Gokulvrindavana, Agra, Delhi, Jayapur and others. We promised to give them letters for their convenience in those various places. They too agreed to the proposal.

The Bindu Madhav at Benares is under the management of Mr. Ramchandra Ganesh Hivarekar, Secretary, Home Department, Aundh State, who reported to us that he intended to go for inspection that year and awaited our orders. We permitted him to go, if there was provision in the budget. As he was to accompany us as far as Verul and Ajanta, it was settled that he should proceed to Benares from Jalgaon. He would now have the company of Pandoba Patharwat and his son, whilst in Mr. Hivarekar they too would have with them a man knowing English.

In the meanwhile, we had been to Mahabaleshvar for a couple of days in February. We had two cars — a Cubit and an Overland — with us. While returning to Aundh, we were detained for two hours on the way as the cars broke down no less than five times. Now to try to travel four hundred miles to the caves and to come back five hundred

miles via Nasik in these old motor cars was something like trying to cross the ocean in a canoe. Such an adventure would entail great inconvenience on the ladies and children with us and we should probably fail to reach our respective destinations according to our fixed programme.

We had three cars. They were all old and consumed more petrol than was necessary. We thought of hiring cars for the journey, but that would cost us thousands of Rupees. So we abandoned that idea. Nor was it possible to buy new ones, as there was no provision for them in the budget. Thus it was a great problem to us as to how to proceed. However, we decided upon buying two new cars for Rs. 10,000 out of our private purse. We asked Mr. Kirloskar to buy two good cars for us. He had a car of his own, but that too was an old one and he also decided upon buying a new car. Messrs. Antoba Phalnikar and Samb Darshane from Kirloskar's factory were sent to Bombay to buy the cars. We sent our driver Haji Usuf also with them as we thought it better for the driver himself to see the cars that he would have to drive.

We now began to calculate about the exact amount of luggage required – trunks, boxes, bedding, etc. We actually rehearsed packing our luggage and loading cars. When one sets out on a journey, one is often tempted to take so much luggage that one is sometimes disgusted with the whole affair and thinks of abandoning the journey altogether. When we are out for going to a place worth a visit like the caves, all the materials for photography, such as the camera, the dark room and the developing materials are essential. The members of our family were ten in number and the servants and attendants added we formed a company of twenty.

Mr. Vajirav Guttikar, Shri Dada Maharaj and his wife S. Vahini Maharaj and Indutai, the daughter of Shri Bala Maharaj belonged almost to our family circle. There was a full load for Mr. Kirloskar's motor-car also. Mr. Lakshmanrav and his wife Mrs. Radhabai, his son and daughter, Mr. Shankarrav Kirloskar, Mr. Antoba Phalnikar, Damu the driver and a cook formed the company of Kirloskars and it was impossible to include more people in their car. On the other hand, there was a chance of one of their company seeking room in our cars.

We asked Sardar Shri Jagannath Maharaj if he would like to go with us. He agreed and we thought that the greater the number of cars the better for us, as the journey was one of a thousand miles. Though we purchased two new cars, they would accommodate only the members of our family and take in some luggage. For the servants and attendants we had to make some other provision.

Moreover, Ajanta and Verul being tempting places, almost everybody began to request us to take him with us. It was very difficult to say nay to any. Shri Bala Maharaj and Pandharinath were of course to accompany us. Mr. Panditrav, Mr. Darshane, the Secretary, Mr. V. K. Kulkarni were also to go with us. Still we had to displease several others as there was absolutely no room in the cars. We asked them to travel by train and join us at Verul which they did not like. But this could not be helped because it is always undesirable to overload cars in a long journey.

The two new cars were not at all enough. So along with the new cars we ordered some new material required for overhauling and repairing the old ones - the Cubit and the Over-

land. They could accommodate the servants with some luggage. They were accordingly repaired and everything arranged. Still we were in execess of the room available in the cars. So we hired a Dodge Lorry. It could accommodate twelve persons and could carry some luggage also. It was only then that we were all conveniently seated.

In all fifty-one of us were to start in the cars. We had four cars of our own; Shri Jagannath Maharaj and Mr. Kirloskar had their own cars; and there was a hired lorry for servants. In spite of the fact that the lorry accommodated fourteen persons, the cars had to convey six persons each on an average, including children. Though the number of persons as such was not too great in each car, still together with the trunks, hold-alls, tiffin-carriers, water-bags, photographic materials and other luggage we felt somewhat crowded. Yet there was one redeeming feature, and it was that we all belonged almost to one household and were dear and near to each other. Thus we did not feel the oppression of the crowd. Moreover, on our way to Ajanta, we halted at about every seventy-fifth or hundredth mile and so we had to travel only for three or four hours at a stretch, and that lessened the strain.

We followed our programme almost unchanged till we reached Verul. But after that on account of some wrong information as regards the route from Verul to Ajanta, there was some change in our timings. It was but natural that it should be so.

On Monday, the 1st of March, Shri Bala Maharaj and Mr. Pandharinath went to Bombay for the purchase of materials required for copying the Ajanta frescoes. Mr.

Lakshmanrav Kirloskar arrived with his family at Aundh on the 7th of March. On the 8th at 6 A. M. we started from Aundh with six cars and reached Poona safely at 12 noon. We did not take the usual new Poona -Satara road, but went by the old one, which passes Vaduth -Arali and reaches Poona via Lonand and Jejuri. We were under the impression that the road was good, as we had travelled by that road when we had the occasion to attend the Baramati Co-operative Conference. One has to take this road upto the Neera river while going to Baramati. But the road was not so bad at that time; at any rate we did not feel it to be so then. But this time the road upto Lonand was simply terrible. It had had no repairs during the previous two years.

We took with us a number of autochrome plates in order to take photographs of good scenes on the way. But it was the month of March and all of the autochromes taken on the way were spoilt by heat, not even one being good enough to show.

We reached Poona. Mr. Vajirav Guttikar had arrived there early that morning, and it was he who welcomed us in our Wada. Shri Bala Maharaj and Mr. Pandharinath had both arrived that morning from Bombay with the necessary materials they had purchased.

The other cars were late by an hour and a half, because the inmates took their tiffin on the way. All had their meals and we too our fruit-diet as it was Monday.

We started very early the next day from Poona. It was arranged that Shri Jagannath Maharaj should take directly the Poona-Nagar road and that we should not wait for each other. So we started with our six cars.

Mr. Panditrav Hivarekar, whose guests we were to be, and Mr. Mulay had already proceeded to Ahmednagar by service motors. So we had no anxiety as to lodging, etc., at Nagar. Arrangements were also made for permits being issued for us to see the Chandbibi Mahal on a hill and the fort of Nagar.

We left Poona at 6 A. M. and reached Nagar earlier than 10 A. M. Mr. Hivarekar together with some local gentlemen welcomed us, before we entered the town.

It seemed that Mr. Mulay had made much of our going to Nagar. A number of people, volunteers, flags, buntings etc., greeted us throughout the town which we did not think necessary. But since we were in a new place, we could not be too fastidious. As soon as we were there, the Madhyandina Brahmans treated us with a Pan-Supari ceremony, and a a number of gentlemen were introduced to us on the occasion.

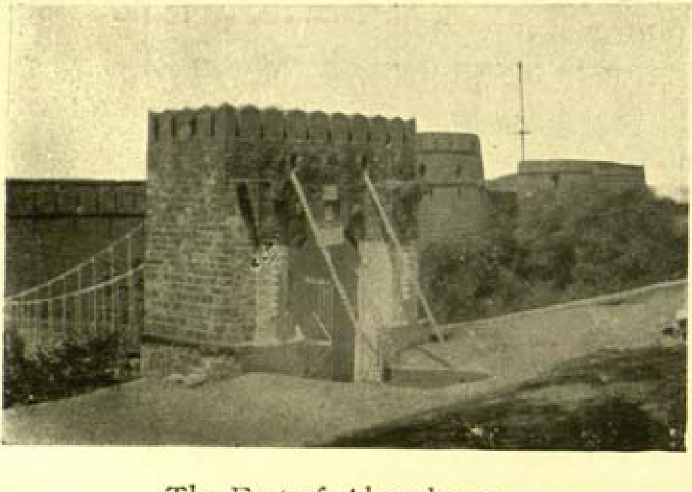
It is our pleasant experience that at every place that we visited during our journey to Ajanta and Verul, people evinced great love and respect for us. In Nagar, we had to visit so many institutions and we were invited for pan-supari in so many places that from 2 P. M. we were going about till 9 P. M. at night. At last, when they realised that it was Tuesday and that we fasted on that day, they felt embarrassed and voluntarily cancelled the public lecture which they had already arranged. As a matter of fact we could have visited one or two more places and made speeches, and so we were sorry that our public lecture was cancelled without consulting us.

In fact, it is our personal experience that one feels more energetic by fasting. It being Tuesday, our fast kept our

Plate No. 1.



Salabatkhan's Tomb.



The Fort of Ahmednagar.

stomach empty and we felt quite light. There was no chance for laziness to creep in. Though we were completely busy that day from 2 in the morning till 9 P. M. at night, we could go through the whole programme with ease and pleasure and without the least exhaustion.

There are two things worth seeing in Nagar. One is the building near the town on a hill, mis-named Chandbibi's Palace; the other is the fort.

Salabat Khan's Tomb.
Plate No. I.

To the east or a little to the north-east of the town there stands the tomb of Salabat Khan on a hill. People call it Chandbibi's Palace by mistake. Salabat Khan Murtuza was the famous Vizir of Nizamshaha I. [1565–1588 A. D.].

This building is simple yet grand. It is octagonal standing on an eight-sided plinth. It is a three-storied structure. Domes and arches in the Mahomedan style adorn all the eight sides. The walls are thick and have stairs inside them. There is also a wooden staircase which seems but an unworthy accretion to so fine a building. When one goes to the top, one is tempted to infer that the builder intended to raise the structure to a still greater height, the half finished walls and other signs indicating such an intention. A strong breeze blows at the top and the whole plain on which the town is situated lies beautifully spread out before the visitor. The height of the building is 80 feet. One feels that it is but in the fitness of things that the people of the place should call this grand structure after the brave queen Chandbibi, who fought so desperately in defence of the fort and in the end fell on the field of battle in full

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armour. But the fact remains that the structure is not Chandbibi's.

Salabat Khan was a very strict and worthy man. He had to pass through many an ordeal. He had once even to undergo a term of imprisonment. His intention was to build this structure so high as to command a view of the fort of Daulatabad, which is among the hills, roundabout Aurangabad. But that was not to be. His ambition was cut short and death snatched him away.

There is a legend which says that Salabat Jung had the philosopher's stone and that he could turn lesser metal into gold at will. Even though so much time has elapsed, no one has hazarded the inference that he possessed secret treasure. There is another story which says that being disgusted with life, he had prepared three phials of poison, one for himself and two for his two wives. He had arranged that his wives should find shelter in his grand mausoleum in case they died along with him. The younger of his two wives agreed to the proposal since she loved him better, but the elder one declined the great honour with thanks, as she was a little wiser.

The tomb of the elder wife is at a distance on an eminence outside. Near-by are two more tombs–one is that of her son, and the other of her dog. The tomb of the dog is bigger and better than that of the wife, and perhaps it was intentionally made so in order to spite her for her refusal to die with her husband. The tomb had originally two arches, so built that the rays of the rising and setting sun might fall on it. But today the arch on the western side has been closed.

Salabat Khan was an able politician, a well-known engineer, and an architect. The design and the architecture of the Fort of Ahmednagar are his. The beautiful buildings at Ahmednagar and round about, including the Fariya Bagh, bear ample testimony to the excellent engineering knowledge of Salabat Khan, with which the visitor is greatly impressed even in these days of originality and advancement of engineering science. Extensive tanks are built in the range of hills on the eastern side with a view to provide Nagar, Bhingar and the Fort with a continuous supply of pure water, which is filtered by the natural process. The water is carried to the town and Fort as well as to the surrounding tract through strong aqueducts, built from chunam, sand and pebbles, running several miles in length. These great works of public utility keep fresh in the memory, even upto this day, the gratitude for the benevolent Salabat Khan. These water channels run at a depth of 60 feet from the ground at some places. This Salabat Khan himself planted one lac of fruit-trees in the kingdom of Ahmednagar. Salabat Khan fell into a deep disgrace with Murtuza Nizamshaha for having warned him not to present the two necklaces of the value of the whole earth belonging to the defeated king Ramraja of Vijayanagar, to the daughter of a dancing girl.

Salabat Khan, during his life of constant struggle and innumerable vicissitudes, used this building many a time for his own protection from enemies. There are secret subterranean passages from this tomb leading to the Fort of Ahmednagar and to his garden-palace, Fariya Bagh, at a distance of six miles. The passages are still intact, but it is very risky to go through them now.

We then visited the fort of Nagar. Any fort in India, whether on the plains or on the hills, that was once considered impregnable would to-day be an easy prey to long-range guns that can send shells to the distance of ten, fifteen, twenty or more miles. The fort at Nagar is still in good condition. British troops are lodged there and it is necessary to obtain permission before entering.

The Fort of Ahmednagar.
ATE • I.

We took a number of photographs of the fort, but we give only one showing the bridge and the tower outside. We also saw the place where the Moghul gunners had effected a breach by mining and bombarding on the northern side, but which the courageous queen had repaired during the night under her personal and direct supervision by torch-light. That portion presents even to-day a look of having been built but newly. After seeing all this carefully, we returned home.

Then we visited the High School there. We advised the students to take regular exercise in the form of Namaskars and to get some industrial education. We visited also the branch of Seva Sadan that is there.

There is an association called the Brahman Sabha at Nagar. We visited it. It is said that the Brahman is the spiritual guide of all other Varnas. But the Hindus are in such a hopeless condition to-day that in a place like Nagar which has so large an element of Brahman population, there are about 12,000 Hindu converts to Christianity. This is, in a way, a disgrace to Brahmans and to the Brahman Sabha. We told the members of the Sabha to think of the situation dispassionately.

There is a home for poor students where, together with intellectual education, some industrial arts also are taught. We visited that institution also.

But this was all in hurry and flurry. In trying to see so much we could not see anything very carefully. We could not calmly have an exchange of views with people there. Nor could we deliver a well-thought-out lecture in any of the places. We were not satisfied ourselves. How then can we expect those institutions to have been satisfied?

We started even before sunrise from Nagar and arrived at the confluence of the Godavari and the Pravara at about 8 A. M. The water in the river was only about 15 inches deep, but there was a big bank stretching before us full of sand. So when there is not water enough in the river for the motors to be taken in boats, the usual course adopted is to get them drawn along by bullocks. The farmers keep a few pairs ready and are experts in getting as much money as possible out of the car-owners after a good deal of higgle-haggle.

The owners of the bullocks asked rupees five for each car. We had seven cars and the total to pay would be thirty-five rupees. But we were helpless. We hád written to Nagori Shet promising him to reach Aurangabad between 10 and 11 A. M. So we were bound to do so. Moreover, we had many times a very bad experience of our cars being held fast in sand.

Yet we thought of first using what man-power was available to us and trying to drag along the cars after emptying them of their luggage. So we all got down and caused all the heavy trunks, etc., to be carried over by the servants.

Then we all dragged the cars one by one and got them out of the sands. The bullock-men were all the while looking on and asking us not to trouble ourselves, declaring that the motors could not be taken without the aid of the bullocks. But when we were quite successful in our operations, they were utterly chagrined at their defeat.

Crossing the Godavari and the Pravara Confluence. PLATE No. 2.

The confluence of the rivers is a little further up from the place where we crossed the river. There is a town called Sangam just at the confluence. We took the cars across at the point where the boats cross at high tide. The water was flowing in a clear and pure stream only knee-deep. The children took special pleasure in going along, and we too paddled about for a time.

Mr. Vajirav bathing. PLATE No. 2.

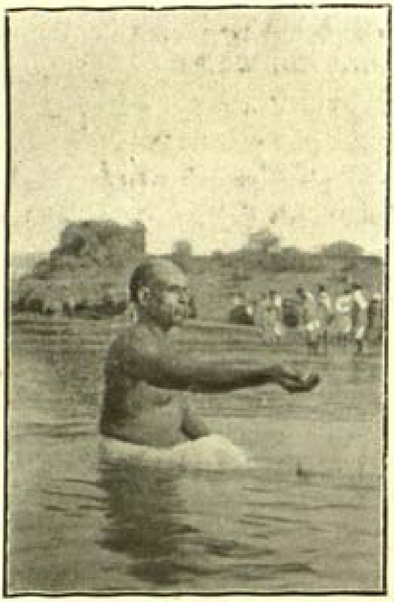
Many of us bathed there, and here is a photograph of Mr. Vajirav Guttikar bathing.

In ancient times the Pravara confluence had a very great importance. The first settlements of the ancient Aryans in the Deccan were along the banks of the Rivers Godavari and Pravara. This is proved from the ancient history of the towns and villages of Nasik, Panchvati, Kopargaon, Nevase, Pravara Sangam, Paithan, etc. In the times of Dnyaneshwar, and before, this province did a good deal of important political work and rendered an excellent service in the fields of literature and commerce. In those times the culture of Paithan, and its proficiency in Vedas and Vedangas was well-known throughout the world. In ancient as well as in medieval times this province had a special importance

Plate No. 2.



Crossing the Godavari & Pravara Confluence.



Bathing in the holy waters of the
Godavari & Pravara confluence.

and holiness, being the seat of learning, valour, art and commerce. The importance of the Pravara confluence, which was lost in the intervening period, revived in the times of the Peshwas. The grand palaces, Ghats, and temples built by them are seen there even to-day, though in a dilapidated condition. The holiness of the Pravara confluence is also still alive to a certain extent in the minds of the public. Men of devotion from far and near go on pilgrimages to the Pravara confluence on some auspicious occasions every year, and after taking a bath in the confluence and doing the necessary religious rites, return home with the understanding that they are relieved of the burden of sin. Some of those who accompanied us took a bath in the holy waters of the confluence out of devotion, while some others enjoyed the bath to their hearts' content for the sake of pleasure and getting relieved of the fatigue brought on by the long journey.

After bathing, all of us sat together on the other bank of the river and took breakfast. As we two had been observing a fast on Monday and Tuesday, many who accompanied us had not taken out their tiffin boxes. Now they took out everything. All had a hearty break-fast in the belief that they would probably be late in taking their meals.

It was two miles from Aurangabad that Shet Gulabchand Nagori met us. It was he who arranged our lodging, etc., in H. E. H. the Nizam's guest-house. We waited for all the cars to come up and then went to the bungalow together.

CHAPTER IV.

AURANGABAD, PAITHAN AND DAULATABAD.

We wanted to see Aurangabad, Paithan and Daulatabad, and it was with that intention that we stayed in the

above mentioned bungalow. But we had only two days to spare. So we decided to go about and see a few of the buildings of Aurangabad, whilst our meals were being prepared, especially as none of us was really hungry.

The Mukbara, Aurangabad.
PLATE No. 3.

The principal building to be seen in Aurangabad is the tomb of the wife of Emperor Aurangzeb. It is built of brick and stone on the exact model of the Taj of Agra, though on a very small scale. But even the details such as the gardens, the fountains, the minarets on the four sides of the central dome are all exactly like those of the Taj. If one who has seen the Taj were to see the photograph of this building he would at once exclaim that it is no other than the Taj itself.

Mukbara Garden.
PLATE No. 3.

The material used for the building being of a very superior quality, it strikes one at first as a new building. The Archæological Department of H. E. H. the Nizam takes care of all these buildings. But we could not learn as to how far the income set apart in olden days for the upkeep of the garden, etc., still continues. Though the building is in good condition, we were told that it was not possible to go up as there were bees on one of the minarets. The garden was certainly in a bad condition. Trees have gone dry without water. There has not been even an attempt to plant fresh trees in the place of the poplars that were once there. There is abundant water brought into the garden by aqueducts, but no effort has been made to keep a good green garden about. Therefore, naturally the fine setting necessary for such a building is conspicuously lacking.

Plate No. 3.



The Mukbara, Aurangabad.



Mukbara Garden.

Such mismanagement is found almost everywhere in case of institutions and Devasthans, even though they are given a permanent income in the form of lands for their proper maintenance. The object of the donor in giving such permanent income to institutions was that his endowment should be useful to them for all time. If cash money were to be given in the hands of the managers, they would perhaps squander it away on various pretexts. But in spite of all the precautions, the income set apart is seldom spent wholly and solely on the legitimate purposes of the institutions according to the wishes of the donor.

Such incomes are of two kinds, viz. [1] belonging to individuals and [2] belonging to institutions. In case of incomes granted to individuals, the grantee makes arrangements from the very beginning about retaining the income permanently in his own family. The institutions or Devasthans are well managed if there is a continuity of good men in the family, but if this is not the case and if the incumbent is an unworthy person, which is often the case, the institution or the Devasthan is at once ruined.

Now let us consider the case of incomes granted to institutions. Every institution generally consists of men from different places, whose characters naturally differ. In such cases it becomes impossible to manage the institutions, because Indians are not accustomed to conduct any institution or do any work jointly. Consequently, if such work is entrusted to us we are not able to execute it properly. Differences of opinion, divisions and, lastly, quarrels come in. We always find that such quarrels many a time go to extremes and bring on great calamities. Consequently, the management of several Devasthans in-

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evitably passes into the hands of panchas appointed by Government.

Confusion of the Cameras
PLATE No. 4.

We had so many cameras with us in our company that sometimes in trying to get a photograph of the main building or some other thing some one of us with a camera also got himself photographed.

Mukbara through the Gate-door.
PLATE No. 4.

There is a good strong wall round about the tomb and a beautiful door leading to the building. When one gets down from a car in front of it, the beautiful tomb presents the appearance of a picture set in a cut-mount. We had a number of cameras with us, large and small, some with stands and some without. We had also the portable dark-room, developing materials, etc., which we had brought with us in order to be able to take fresh photographs if those that were first taken were spoiled. But we had so much to do at Aurangabad that though we could develop some of the photographs we could not take new ones. Most of the autochromes also were spoilt.

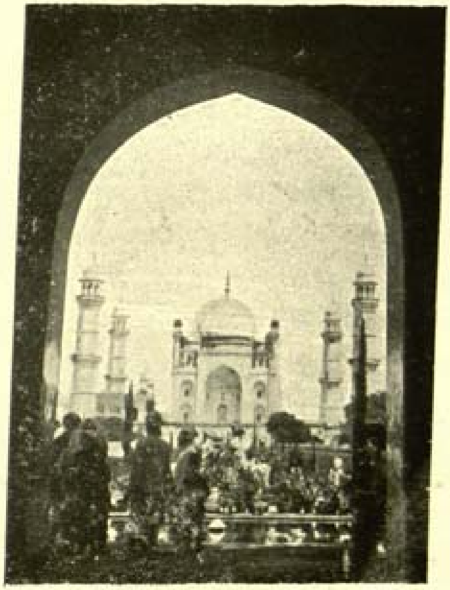
We deeply regretted the injury the autochromes suffered. But as the climate of those parts in March is rather hot and as we could only get warm water–it was out of question to cool it with ice there —— there was no help for it. Thus though there were good sites for excellent autochromes we had to be satisfied with ordinary black and white photographs.

On the whole, Mr. Gulabchand Nagori had made very good arrangements. The bungalow of H. E. H. the Nizam

Plate No. 4.



Confusion of Cameras.



Mukbara through the gate.

is certainly spacious and airy, but as we have lately developed the habit of building houses in the European style, people living in the Hindu and Maharashtrian style are put to great inconvenience. In many such bungalows in H. E. H. the Nizam's territory, there are no wells near-by and the Hindus and particularly Brahmans who cannot use water brought in leather-bags have to suffer a great deal of inconvenience. The sanitary arrangements also are mostly in European style, which entail a great hardship especially on our women who are not accustomed to it. We have made remarks about this in a number of visitors' books kept in travellers' bungalows, but it will probably take a long time before official attention is drawn to these facts and the defects remedied.

We visited the old walls of Aurangabad, the big gate, the garden watered by the windmill, the thousand fountains and all the other places that are worth-seeing. We photographed them, but unfortunately the photographs are not quite satisfactory.

At noon we visited Paithan, which is about 30 miles from Aurangabad. The road is bad. The town is gradually being deserted. Though once a very populous town, it is now following the fate of all towns in India which are away from the rail-road. It is a general experience throughout India that since the inception of the rail-road, every town that is at a distance from it decays and dies within about 10 or 15 years. Trade always centres round a town near the railway line, the merchants always flocking to such a town. Paithan is a town thousands of years old; but to-day it presents a spectacle of one long line of dilapidated houses.

Our daughter Ekaveera alias Autai was given in marriage to Raghunathboa belonging to the family of the

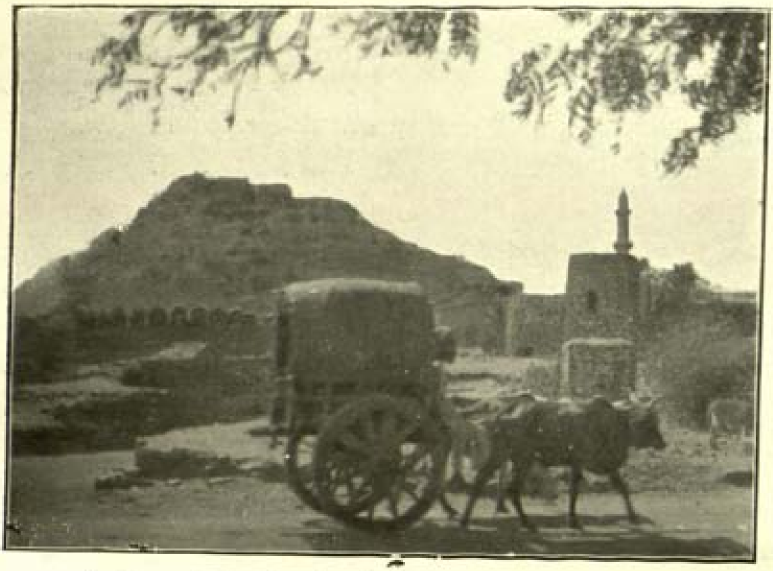
great and famous saint Shivadinakesari. The monastery and the house of Shivadinakesari are at Paithan. His Samadhi [sepulchre] also is in his monastery. Bagutai the daughter of Raghunathboa, inherited the property. The lands and property with an annual income of Rs. 12,000 to 15,000 lie scattered in the British, H. E. H. the Nizam's, and the Baroda territories. We, as guardian of the minor Bagutai, were managing the estate under the supervision of H. E. H. the Nizam's Government. To-day though Bagutai is no more, her minor daughter is the heir. So we still manage the estate.* We visited Paithan at the request of our agent there as we were so near it.

We saw the big monastery and the magnificent house of Shri Shivadin Nath. We went to his Samadhi, and the house of Shri Ekanath, the famous tank in his house, which the Brahman Shrikhandya [Shri Krishna incognito] filled with the water of the Godavari, and the gods that Ekanath worshipped were all seen. Then we all went to the Godavari.

We enquired about the place where Shri Dnyanesvara is said to have made a he-buffalo recite the Vedas, and in reply a large stone fixed in a wall, with the figure of an ox or of a he-buffalo carved on it, was shown to us on the banks of the Godavari.

We returned to Aurangabad in the evening before sunset. It was decided to visit Daulatabad as early as possible, but for various reasons we were a little late in getting away next morning.

* The management of the estate is now transferred to the minor's father.



A view of the Daulatabad Fort from the road.



Climbing up the Daulatabad Fort.

Daulatabad is about 9 miles from Aurangabad. Formerly the fort of Daulatabad was thought to be impregnable. A precipitous rock of about 80 feet high encircles the fort like a natural wall. The approaches to it have been fortified and zigzag paths are cut through solid rock. A ditch which still contains water surrounds the fort. It is said that in former days there was a drawbridge over the ditch, but to-day there is only a small foot-path just broad enough for a single man to pass along.

A view of the Fort from the road.
PLATE No. 5.

Daulatabad was formerly known as Devagiri, and was originally the metropolis of the Yadavas. The Yadav kings, who were feudatories of the Chalukyas, soon threw off their allegiance and became independent. Hemadri says that the first Yadav king, by name Bhillam, built this fort of Devagiri. His grand-son Singhan conquered all the kingdom of the west Chalukyas. Alla Uddin Khilji captured the fort in 1294 A. D. during the first Mahomedan invasion of the Deccan, but returned it to the king on his agreeing to pay tribute. But as he failed to pay up regularly there were constant invasions. Malikkafar conquered Devagiri in the years 1307, 1310 and 1318. During the last invasion King Harpal was flayed alive! Mahomad Taghlakh proposed to make Daulatabad, the metropolis of his kingdom, and in 1339 he arranged to remove the whole population of Delhi to this place. It was he who changed the name of Devagiri to Daulatabad, and thence sent an army against the kingdom of Warangal. But as there was some political disturbance in the north, the king had to go there, and during his absence the officers of the newly-conquered province rose in rebellion, during the course of which Zapharkhan, the officer at

Gulbarga, took Daulatabad into his possession, and the fort remained in the hands of the Bahamani kings till 1526. Thereafter it came into the possession of the Nizamshahi kingdom.

Climbing up the Daulatabad Fort.
PLATE No. 5.

The fort is about 600 or 700 feet high from the foot. Though once invulnerable, this like other forts would not stand against the heavy guns of the 20th century.

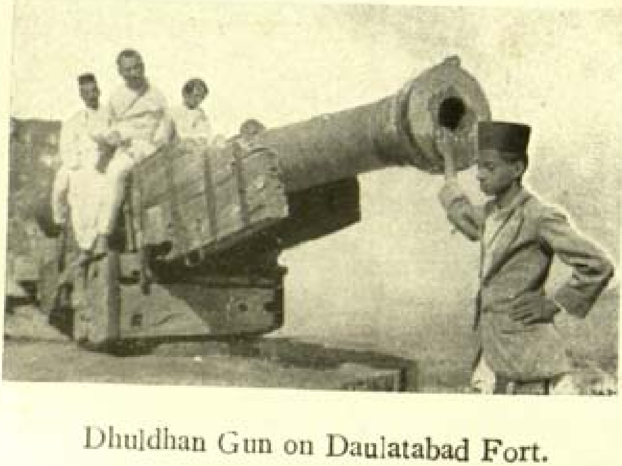
When we go up about three-fourth the distance, we encounter a building. It seems to be quite recent. No vestiges of the time of the Yadavas remain to-day. At any rate there was nobody that could show us such things.

Janardan Swami was a Deshastha Rigvedi Brahman who originally belonged to the Deshpande family of Chalisgaon. He was born on the 6th day of the dark half of the month of Phalgun in the Shak year, 1426. He took service under the Mahomedans and rose to the office of the chief officer of Devagad or Daulatabad, and thus became the trusted minister of the then Mahomedan ruler. He was very brave, resolute, systematic and spirited. Being very competent in his work, he exercised great influence over the Mahomedan Durbar. Though he was a great politician, he is generally known as a saint, his fame having spread throughout the country chiefly in that capacity. Even in those troublous times, his devotion to religion was well-known. He was a dovotee of God Shri Datta and it is told that Datta was pleased to bless him often by presenting himself before him in person. From early in the morning till mid-day he used to be engaged in prayers, religious rites and worship of Datta, spending his afternoon in administrative work. After finishing the evening prayers, etc.

Plate No. 6.



Seat of Shri Janardan Swami.



Dhuldhan Gun on Daulatabad Fort.

he used to read and explain the great Marathi works–Dnyaneshwari and Amritanubhav. His seat of worship and prayer was in a very solitary place, where nobody was allowed to go. Although he was very kind and just, he was held in awe by all. All the offices at Devagad were closed on every Thursday out of respect for him under the orders of the Emperor. Though he was serving a Mahomedan ruler which indeed was very difficult for his saintly habits, he did not swerve even a whit from his own religion. He carried on worldly as well as spiritual work excellently. Equality, peace and absence of attachment to worldly pleasures dwelt in him as a result of his being blessed by Shri Datta's sight in person. He was handsome with a fair and bright complexion. He combined in him both action and knowledge. He was revered by Hindus and Mahomedans alike for his devotion, knowledge and renunciation of all sensual pleasures.

Seat of Shri Janardan Swami.
PLATE No. 6.

A small cave is shown as the place where Shri Janardan Swami, the spiritual guide of Shri Ekanath, used to perform Sandhya or sit for prayers. When we saw it in 1908 it was full of water, except for a small platform that was higher than the water level. But now-a-days owing to want of rain there is not a drop of water to be seen there. It seems that formerly there must have been on this fort many buildings and temples of different types which were probably levelled to the ground during the Mahomedan period, for we find even to-day some very nicely carved stones from these buildings which have been used for the walls of the fort.

On the fort there are still two big guns lying, one at the top and the other at the back. Both are in good condition. They could not have belonged to the Yadavas, the Mahomedans might have placed them there.

Dhuldhan Gun on Daulatabad Fort.
PLATE No. 6.

Being accustomed to climb a hill every day, we did not feel any fatigue in going up the hill. Those not used to the exercise were tired and began to feel hungry. We could not find drinking water on the hill, the fort to-day being uninhabited, and there being no necessity for storing clear drinking water. We had taken drinking water with us, and fetched some water from the tanks there for washing purposes. After taking refreshments and rest, we returned to Aurangabad from where we started for Verul after dinner.

There was really no necessity of going back to Aurangabad after seeing the Fort of Daulatabad. In 1908 we started from Aurangabad in the morning, saw the fort and went straight to Verul, without returning to Aurangabad.

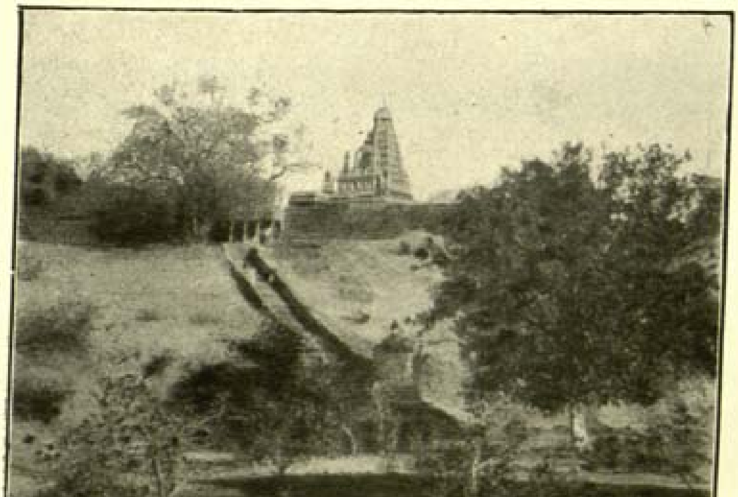
On our way, we passed through a town named Roza, in which lies the tomb of Aurangzeb. The Mogul emperors all built for themselves very beautiful tombs. The Taj Mahal, of course, which is the tomb of Emperor Shaha Jahan, is really a treasure of beauty, and in contrast to it, the tomb of Aurangzeb is like that of a common Mahomedan. Quite recently a small compound of marble crowned with small domes has been built by H. E. H. the Nizam. A small shrub of

Aurangzeb's tomb at Roza.
PLATE No. 7.

Plate No. 7.



Aurangzeb's Tomb at Roza.



Dhrishneshwar Temple.

Sabja [*Ocymum Pilosum*] raises its head near-by, and that is all the decoration that surrounds the tomb of the great Mogul Emperor.

CHAPTER V.

VERUL.

For various reasons we had to make two or three halts on our way to Verul. Otherwise, so far as the road from Poona to Verul is concerned, it is quite good. We had in all to cover 75 miles from Poona to Ahmednagar, 75 miles from thence to Aurangabad and about 15 miles from Aurangabad to Verul caves. Thus it makes up a total of not more than 165 miles. One can easily reach Verul from Poona within seven or eight hours. If in the month of March, we started at 6 A. M. from Poona, we should be able to reach Verul by 2 P. M. without much difficulty. But in other seasons, as there is no bridge across the River Godavari between Ahmednagar and Aurangabad it may require an hour or two more for transportation of cars in the ferry from one bank to the other. Yet on the whole, it is advisable to go to Verul from Poona by a motor car.

The railway line to Verul lies from Poona to Dhond, thence to Manmad, and finally proceeds by the Nizam Railway to a station named Verul. The Verul village is 8 miles from the station and the caves are about 10 miles.

It certainly is a more economical, easier and more speedy way of going to Verul by car. If we go by rail, we have to change at two places. Moreover, it is the same whether one lives in the village of Verul or in the travellers'

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bungalow, as both are two miles distant from the caves and some conveyance is a necessity in both the cases.

Recently H. E. H. the Nizam's Durbar have built four beautiful bungalows near the caves. If one writes beforehand to the Curator of the caves, or to the Director of the Archaeological Department of H. E. H. the Nizam, one can get permission to use one of those bungalows.

Being situated on almost the same range of hills as the caves and being on the very brow of the hills, the bungalows are quite airy and cool. The month of March in Maharashtra is very hot, but though we were there on the 10th of March, we did not feel it sultry at all. The bungalows are spacious and are very convenient. They are well-furnished and water is abundant. There are arrangements for electric lighting. But one has to pay for all this. A Parsi gentleman is in charge of these bungalows and he was found to be very helpful.

There is an old road that leads to the caves from these bungalows. But as it has many ups and downs, it is prohibited to motor cars. Yet as it is only half-a-mile from the bungalow to the caves, it is very convenient either to go on foot in the morning or return on foot in the evening.

In 1908 after seeing the fort of Daulatabad, we went to the village of Verul and then after returning the next day, finished visiting the caves within three hours. We cannot say we really saw the caves. We only passed through them.

The range of hills containing the caves is about a mile and a half in length lying from north to south. It is about a mile from Verul village and hence the name. Practically

all the caves face the west, only the last two or three face the south-west. The total number of caves, including the small ones, is 36. From 10 A. M. in the morning to 5 P. M. in the evening there is ample light but the best time to see the caves is the afternoon when sunlight enters them directly, the carving and the fine images, being lighted up can then be seen at their best.

Many of the caves and the halls therein are very dark, and the visitor wonders as to how the masons and sculptors could carry on their finely artistic work in such darkness. Even to-day it is impossible to see the carvings and the grand images without using the contrivance of taking in the sunlight by means of big mirrors, one kept outside and one inside, so as to reflect each other. Kitson lamps give a certain amount of light, but no lamplight can accomplish and bring out the charm of the carvings as sunlight can.

We took a number of photographs, all with the help of mirrors, white curtains and long exposures.

The village from which the caves take their name is known as a holy place and a place of pilgrimage. God Shankara with the special appellation of Dhrishneshwara has a temple dedicated to Him there. It was Malojiraje, the grand-father of Shivaji, who first repaired the temple while he was the Patil of Verul. Emperor Aurangzeb tried to destroy the caves when he lived in Aurangabad. He demolished the temple at that time, but Gautamabai Holkar had it rebuilt.

There are in all twelve famous places of worship of God Shankara in India, which are called the twelve Jyotir-lingas. They are as follow :—

1. Badrikedarnath in the Himalayas.
2. Vishweshwara in Benares.
3. Mahakaleshwara in Ujjain.
4. Omkara Mamaleshwara on the banks of the Narmada.
5. Tryambakeshwara, 18 miles from Nasik.
6. Bheema Shankar, at the source of the river Bheema.
7. Dhrishneshwara at Verul.
8. Somnath in Kathiawar.
9. Mallikarjuna on the Shri Shaila mountain.
10. Vaijanath at Parali.
11. Nageshwar in the forest of Daru.
12. Rameshwara at the southern-most point of India.

Dhrishneshwara Temple.
PLATE No. 7.

The temple of Dhrishneshwara as built by Gautamabai is very fine. The carvings are really beautiful, and the whole of the temple is built of red sandstone. We took a number of photographs of the temple, and reproduce here two of them. There is a priest who worships the god from day to day. The temple is situated on an eminence and hence the view is very charming. Round about tamarind trees abound. But we have to admit with regret that there is not enough cleanliness in the compound. Dirt lies about the temple; stray stones are scattered here and there; and the surrounding wall has given way at several places.

There is, we are sure, some income assigned to the temple. There might also be panchas appointed for inspection. But seldom do the panchas look carefully to the management of the temples entrusted to them.

Plate No. 8.



The Holy Tank at Verul.



Buddhistic Caves.

Near the temple is a holy tank built in the shape of Vaishwadeva Kunda, broad at the surface and narrowing down. It is a pretty piece of work and is well-built. There is a legend that some king had his leprosy cured by a bath in this holy tank. The tank has no perennial springs. It is only in the water accumulated by rain that devotees bathe throughout the year. The water gets dirty as well as it is very scanty in the summer. The form of the tank is very artistic, though the arrangements for water are at present anything but desirable.

The Holy Tank of Verul.
PLATE No. 8.

CHAPTER VI.

BUDDHIST CAVES.

There is no doubt whatever that the religion of Buddha contributed immensely to the development of Aryan art. Though it is a fact that scattered references about painting, drawing and sculpture are found in books written before Buddha, not a single statue, painting or building of the pre-Buddhistic period had been discovered until recently. But we cannot say the same thing now, since the excavations of Mohan - jo - daro in Sindh during the past few years have brought to light some remarkable facts such as, plans of well - built houses, well - arranged drainage systems, and other arrangements that usually go with civilization. But in addition to these, clay images, coloured and enamelled pottery of a fine quality have been also brought to light. These and other things clearly point out that the civilization of India is not less than six thousand years old. With all this, the excavators have not stumbled upon a single painting or

a single piece of sculpture. So we have to admit that the followers of Buddha were the founders so far as the art of painting or stone carving in India is concerned.

Buddhist Caves.
PLATE No. 8.

There are in all twelve Buddhist caves at Verul. It may be said that they belong to the first or the second century after Christ. We can safely say that of all the caves there, these Buddhist caves were carved out first.

Buddhist Caves.
PLATE No. 9.

The carvers took very great care and exercised much thought before they began their excavations. They first saw as to what part of the hill would supply them with the best stone; then they selected parts where the most delicate carving would be least exposed to damage by the weather. They chose only such portions of the hill as would not be in danger of coming down even if big halls with flat ceilings were carved out in them. It is because of such forethought that their works have withstood these two thousand years almost unaffected by the hand of devastating time and that worst enemy of all, the vandal. The visitor is naturally struck with wonder at the knowledge of geology, of sculpture, and of painting which the great artists must have formed, and one cannot but be inspired with respect towards them.

These Buddhist caves are very fine ones. Some of them are Viharas, that is, the dwelling places of the Buddhist Bhikshus, [mendicants]. Usually in such Viharas there is a big central hall with rooms of ten to twelve feet square carved deep into the sidewalls. The Buddha Bhikshus, that is Shramanas or scholars,



Buddhistic Caves.



A Buddha Image.

used to live in such Viharas, the rooms serving them as their dwellings and the central hall as their study-room as well as discussion-hall, as the occasion demanded.

From the Viharas at Verul we find that the Buddhistic and Jain cults as well as the Brahman religion are related to each other in some respects. Here we find idols of Buddha. In very ancient times, there were to be seen no images of Buddha or Bodhisatva. They appear on the scene during the first century A. D. Soon after the Buddhists took to art and the images of Buddha came to be carved on walls and pillars. We find several incidents from Jatak stories carved here at some places. Subsequently the Buddhists also began to use idols, and ultimately it became difficult to distinguish between an idol of the ordinary Hindus and that of the Buddhists.

A Buddha Image.
PLATE No. 9.

In each of the Buddhist caves there is an image of Buddha in the principal room. Buddha in these images is usually in the Yogic pose called padmasana, sitting cross-legged with the eyes fixed on the point of the nose. As the images of Buddha in almost all the caves are similar, we have given here a picture of only one of them. Moreover, we began taking photographs from the Kailas temple and had almost exhausted our time when we came to the Buddhist caves after finishing seventeen Shaiva and six Jain caves. So though we intended to take a lot of photographs, we could not do it. In the above picture on both the sides of Buddha stand two attendants with chamaras or fly whisks. The Gandharvas or heavenly beings are showering flowers from above. On the seat occupied by Buddha, two lions have been carved. Instead of lions, on some of the seats, two deer have been carved.

Under the patronage of the Buddhistic religion, the art of drawing and painting, as well as the idol and house architecture, attained a particular form. The history of painting, sculpture and architecture should find a place in the history of religions and cults. Buddhist architecture in India has brought into existence three kinds of works, viz: – Stupas, Chaityas and Viharas. The Stupas were first erected at places where the remnants of Buddha were buried. But later on they were erected even at places where important events took place in connection with Buddha as memorials of these events. The Stupa at Sanchi is well-known. It was built in the 3rd century B. C. Chaitya means a hall, and corresponds to the Christian Church. In course of time the system of placing statues, etc., in Chaityas was introduced. The statue of Buddha shown in the illustration is representative of this system. Viharas or monasteries, were built for the residence of Buddha Bhikshus, to which a reference has already been made. The Viharas at Ajanta are more important than those at Verul, because they depict the true Buddhist art. They must have been built during the period of 800 years from 200 B. C. to 600 A. D. The Viharas and Chaityas at Verul are very beautiful and all the caves are well worth seeing.

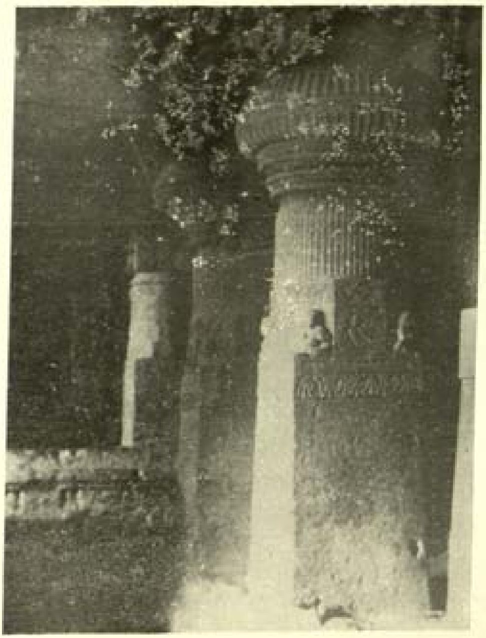
The pillars in Buddhist caves are very fine on account of the beautiful carvings. The variety of these pillars is wonderful and still more marvellous is the variety of carvings on them.

Pillars in Buddhist Cave No. 10.

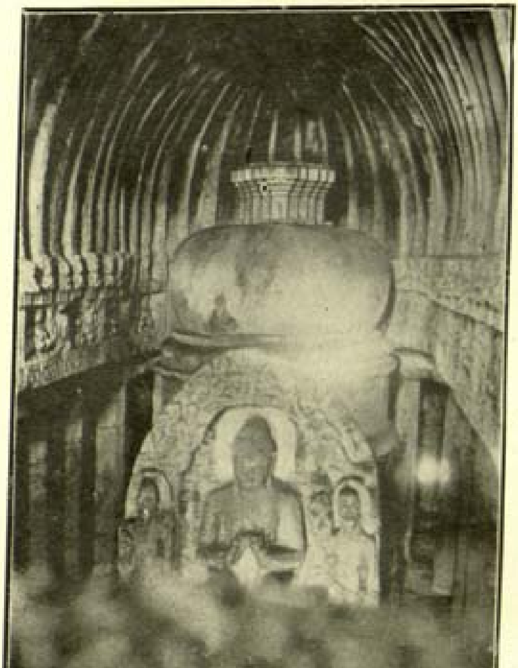
PLATE No. 10.

Of the twelve Buddhist caves, ten are Viharas and two are Chaityas or prayer-halls. Right in the centre of the far end of these halls there are big Stupas or conical domes with Buddha carved on them in his characteristic pose. There are

Plate No. 10.



Pillars in Buddhistic Cave No. 10.



Chaitya.

those attendants with chamaras and the gods and heavenly beings showering flowers. This custom of carving Buddha on the central Stupa is not found in the buildings at Sanchi. It seems that the influence of the southern Dravidian civilization was responsible for the introduction of this custom. There is a row of pillars in the central hall on both the sides with narrow corridors between the pillars and the walls. The pillars as well as the wall surfaces have been decorated with excellent carvings illustrating incidents in the life of Buddha.

Chaitya.
PLATE No. 10.

The ceiling in the Chaityas is arched as a rule. At any rate, all the Chaityas, both at Ajanta, and at Verul, are arched. These arches have counter-arches carved in them, which seem to project from the background and appear to support the whole arch. This adds to the beauty of the prayer-halls.

One of the Chaityas has a second floor carved out above the front-portion of it, which was perhaps meant for non-Buddhist visitors who wished to attend the prayer carried on below. Whatever the original purpose of this portion of the cave, to-day it serves to give a very impressive view of the Chaitya.

The caves have, of course, only one inlet of light, and that is from the door. This naturally leads to the carvings being lighted only from one side and adds to their beauty. Moreover, the dim light heightens the gravity of the awe-inspiring caves and a man naturally feels himself to be in a worshipful mood.

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CHAPTER VII.

THE SHAIVA CAVES.

Seventeen caves, from the thirteenth to the thirtieth, are Shaiva, or Brahmanical as the western scholars have termed them. We have already said that the Buddhist caves were the earlier ones. As the influence of Buddhism waned and that of Hinduism began to be felt again, the latter caves came into existence. Among the seventeen caves mentioned above, the earlier ones show unmistakable signs of the imitation of the Buddhists by the Hindu artists, as they were carved just at the beginning of the revival of Hinduism. But one thing is remarkable, and that is that there are no Viharas in any of the Shaiva caves. The Hindus are forbidden from dwelling in a temple of Shiva, and so there is not a single living room in the whole lot. On the other hand, we see grand halls, two or three-storied carved caves, innumerable pillars with very fine carvings, and walls with figures of a very high order in the Shaiva caves.

The Buddhist caves have carvings, and sculpture depicting some only of the most important incidents of Buddha's life and a number of stories, called jatakas, of his former births. But since the Aryan religion has a rich variety of mythology and since the artists could draw upon the great historical epics of the Ramayana and the Mahabharata, the Skanda, the Devibhagavata and the rest of the eighteen Puranas and Upa-puranas, every nook and corner, every patch of wall and niche in the Shaiva caves, is eloquent with the stories related in Hindu mythology and Hindu epics. In place of the image of Buddha in the shrine, the Shaiva caves have the Shiva-linga, the Symbol of God Shiva.

One thing in these Shaiva caves is worth noting. The seat of each Shiva-linga is square with a small channel for the flow of water used for worship in one of its sides. To-day if we visit any other Shaiva shrine from the Cape to the Himalayas, the seat of every Shiva-linga is found to be circular with a channel for the flow of water. It is only in the caves at Verul that we find squares. We can infer that fifteen hundred years ago, the square seat for the Shiva-linga was current and we may hazard the conclusion that all Shiva temples with circular seats for the Shiva-linga belong to a date which cannot be carried beyond fifteen hundred years.

The Shiva-linga in the Shaiva temple, however, at Shinganapur and the Shiva-linga of Shri Yamai at Aundh have square seats. Can it be that these temples too are as old as the Verul caves?

The best among the Shaiva caves or for the matter of that, the best among the Verul caves, is the cave of Kailasa. It may be said that to have seen the Kailasa temple is to have seen the whole series of Verul caves. Right from the travellers' bungalow we went to Kailasa and were so charmed at it that we did not even feel that we passed two whole days in taking photographs of the various carvings and pictures of the temple. Even with vigorous work for full two days, which simply passed like a pleasant dream, we could not take all the photographs of the great Kailasa. As only one day could be spared for taking photographs of the other caves, we split the party into two batches; but still we cannot say that we could do what we really wanted to do. Therefore, we have still an intense desire to go and stay there for a fortnight or so and get all the photographs in detail of all the caves again.

A Three Storied Cave.
PLATE No. 11.

After the twelve Buddhist caves, we come to the first Shaiva cave which is three-storied. One is struck with awe when one stands in the front yard of a three storied cave, which is seventy-five feet high. What one feels when one sees a mighty solid rock cut into and when one is confronted with halls piled on each other, is more a matter for experience than for expression. No amount of reading of descriptions can adequately impress us with the grandeur and beauty of the great structures there.

A Pillar in No. 13 Cave.
PLATE No. 11.

Here is a pillar of the first floor. It is a simple and square pillar. But it is so symmetrical and the cornices are so fine that a mason of today would require not less than six months and six hundred Rupees and still fail to achieve what the ancient artist has done. Still less could he carve it out of living rock. Perhaps our masons of to-day have lost that art altogether.

The Amarakosha, the great lexicon, has the following names of the great seven mothers:—

ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा ।
वाराही च तथेंद्राणी चामुंडा सप्त मातरः ॥

—अमरकोश.

Brahmi, Maheshwari. Kaumari,
Vaishnavi, Varahi, Indrani, Cha.

It means that Brahmi, Maheshwari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda are the seven mothers. In many of the Shaiva caves the mothers and Ganapati have been carved very finely. As the seat

Plate No. 11.



A three storied Cave.



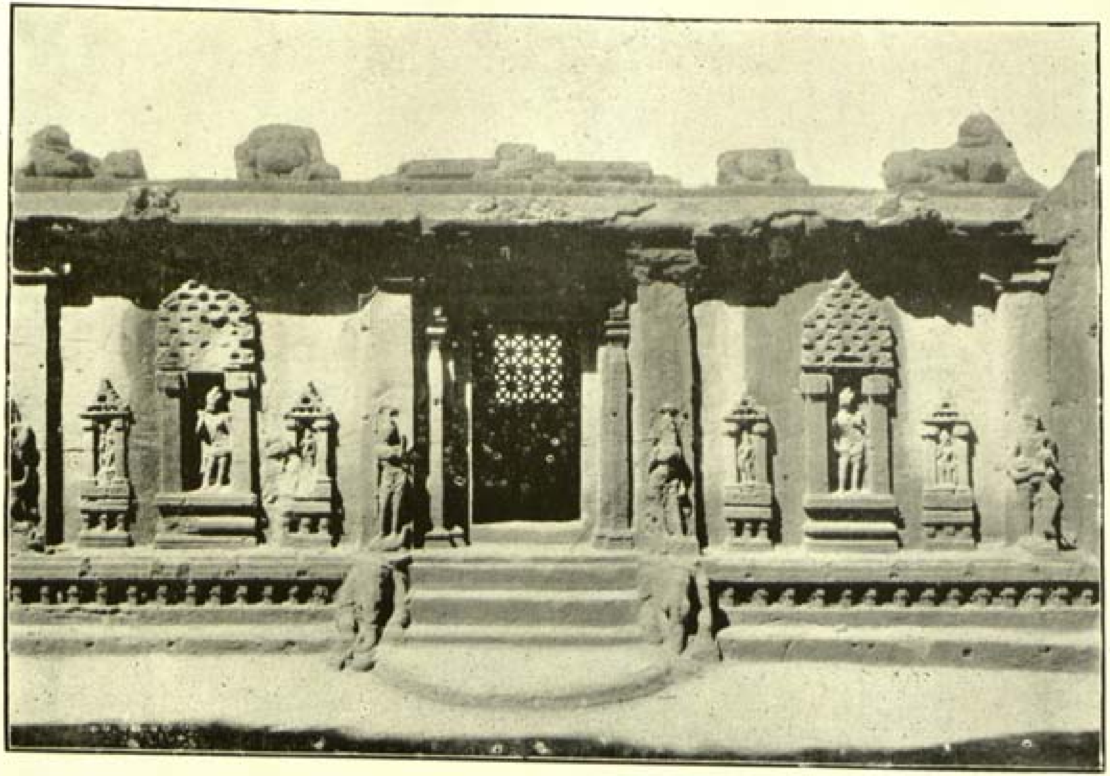
A pillar in Cave No. 13.

Plate No. 12.



Matrika Gajanan. Cave No. 14.
Ganpati with the seven mother deities Brahmi, Maheshwari, Kaumari, Vaishnavi, Varahi, Indrani and Chamunda.

Plate No. 13.



Nandigriha in front of Cave No 15.

munda, Ganapati, Matrika Gajanana.

PLATE No. 12.

of each deity has the picture of her Vahana or the animal which she rides, it is easy to identify her. She who rides the Nandi or the bull is Maheshwari; she who rides the peacock is Kaumari; she whose seat is the eagle is Vaishnavi; she who has the great Airavata elephant as her seat is Indrani; and so on. There are the images of Varahi as well as of Gajanana.

Of the seventeen Shaiva caves, Nos. 14, 15 and 16 [that is, the Kailasa cave] and caves Nos. 19, 21, 25 and 29 are particularly beautiful. The excellent proportions of these caves have again a particular charm of their own. So when one goes to see these caves one is spell-bound and little inclined to move away, although there is always the feeling that the next cave might hold a greater charm than that which tempts one to remain.

Nandigriha in front of Cave No. 15.
PLATE No. 13.

In some of the Shaiva caves there are carvings of a few of the incarnations of Vishnu, Varaha, Narasimha, Vaman, Sheshashayi [the Lord resting on the coils of the eternal serpent], Gajendramoksha [the Lord rescuing the elephant from the clutches of an alligator]; – these are carved in the 14th, 15th and 16th caves. The other incarnations, namely, of Matsya, the fish incarnation; Kurma, the tortoise incarnation; Parashurama, with the axe; Rama and Krishna are not to be found there in the poses in which they are depicted to-day.

A line of Pillars in Cave No. 15.

There is a grand hall in cave No. 15 on the first floor. The pillars in it have excellent carvings of a very delicate nature.

PLATE No. 14.

One is struck with the variety and the skill with which the artist has chiselled each pillar. The great pity is that for countless years the floor seems to have been full of dust, whilst water, too, had accumulated there. Consequently the lowest portions of the pillars have crumbled. But fortunately these portions were not those on which the artist had spent much of his time and skill; the portions with rich carvings have been saved for us.

This cave has niches in the walls of the first floor. The niches are about six feet wide and from ten to twelve feet high. Various images of gods are carved within these niches. Those portions of the images which the artist had been able to carve and make stand in bold relief have been shattered either by those who could not appreciate art, or by iconoclastic foreigners. Usually the nose and fingers have suffered most. That means that the wild frenzy of heartless image-breakers has defaced the most beautiful images.

Narasinha and Hiranyakashipu.

PLATE No. 14.

As soon as we go up the stairs, straight before us in the niche in the front wall, there is a carving of the combat between Narasinha and Hiranyakashipu. The expression of Narasinha is full of fury and the sculptor has been able to depict action very finely. Hiranyakashipu is sculptured as if turning away with fear as Narasinha takes hold of his shoulder.

Hiranyakashipu was the son of Kashyapa Rishi born from Diti. He performed rigorous austerities for a very long time, and obtained a boon from the God Brahma that he should never know death either from men and beasts or from weapons and missiles as well as from living and lifeless

Plate No. 14.



A line of pillars in Cave No. 15.



Narsinha and Hiranyakashipu



Sheshashayi.



Gajendra Moksha.

things. Subsequently he conquered the three worlds, harassed the gods, etc., in several ways, defiled the sacrifices of the Rishis and Kings, and thus ruled for a very long time. Prahrad, Anuhrad, Sanhrad, Hrad, Shibi and Bashkala, etc., were his sons from Kayadhu, the daughter of the demon Jambh. A story in the Bhagwata tells that he died at the hands of Nrisinha, the man-lion —an incarnation of God Vishnu— in Satya Yuga [age of truth] in the fourth part of the current मन्वंतर [a period equal to 71 ages of the Gods or 306,720,000 years of the mortals].

Sheshashayi.
PLATE No. 15.

In another niche there is Sheshashayi [Lord on the serpent throne] Narayana taking rest. From his navel starts the lotus in which Brahma is seated. The coils of the eternal serpent are supported by six figures, which, however, cannot be identified.

Shesha, the King of Serpents, is the son of Kashyapa from Kadru. He is also known by the name Anant. He is supposed to possess one thousand heads. The Hindus believe that he always resides in the nether world and that there is in the Ocean of Milk another form of his, on which reclines the God Vishnu. There also runs another story to the effect that Shesha, by performing rigorous austerities, obtained a boon from god Brahma of supporting the Earth on his head. The nether world is also known by another name, viz., Serpent World, because Shesha and the serpents reside there. God Vishnu lives in this world lying on the body of Shesha and he is, therefore, rightly called Sheshashayi, i. e. one who sleeeps on Shesha. The Aryans conquered the Nagas and so it is probable that Vishnu is shown to have reduced the Naga Shesha to his bed as a token of this victory.

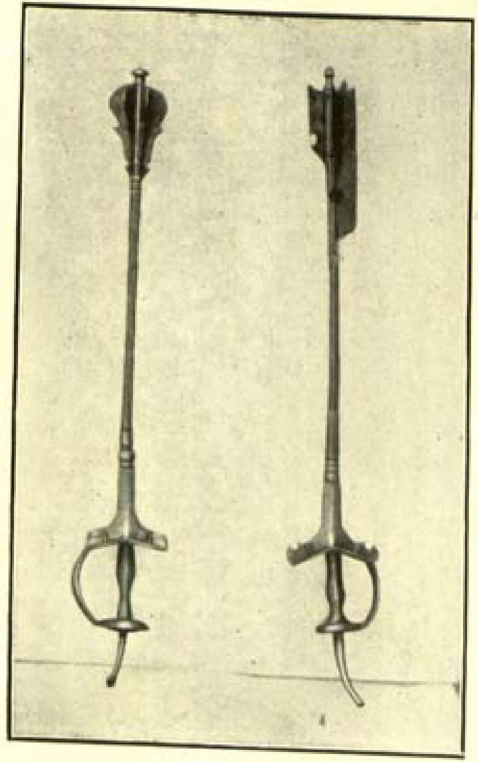
All these images were originally carved in solid rock, but latterly they have been plastered. We cannot say that this has been done with the intention of providing better facilities for art, because wherever the plaster has dropped, there is as excellent a carving in the stone below. This clearly proves that the original carvers did not use plaster at all. Apparently when the original art was partly destroyed or deformed, some rich men or kings must have employed artists who used plaster in order that the carvings might look like the originals. Somebody did tell us in Verul that when Devi Ahilyabai had the temple of Dhrishneshwara repaired, she also employed artists to plaster broken images in the Shaiva caves and to repaint some of the pictures that had been partially destroyed. But the fact is otherwise, as can be seen from the stone inscription there, which shows that the repairs were made by Gautamabai, the elder wife of Malharrao Subhedar Holkar I. Ahilyabai merely built the small tank there.

Lady Ahilyabai was very religious and charitable. She not only spent the State funds for the protection and welfare of her subjects, but also at times spent money from her own private purse for State purposes. The balance that remained after thus spending the State funds and the money from private purse for State purposes, was utilised by her for several works of public utility in India. She maintained several charitable houses for feeding the poor and also built several Dharmashalas, wells, roads, and Ghat-roads for the use of the public. Similarly she built several new temples and also repaired some old ones. This must be the reason why the story is current amongst Verul people that Ahalyabai must have built this Dhrishneshwara Temple also.

Plate No. 16.



Varaha incarnation.



Gurguja or Mace.

Though many a great and good deed is done by our Indian people, usually they do record neither the name of the doer nor the date and the object of the action. This is unfortunately not a very desirable state of things, as it confuses posterity with vague notions about the history of their race.

The object of not recording the information of the kind above referred to in connection with public buildings, temples, Dharmashalas, wells, etc., constructed through the generosity of some religious donor, might be that the people in those times considered that there was greater merit in not giving publicity to their charities. Even to-day we find some learned and modest gentlemen giving grants on the condition that their names are kept secret. But whatever the reason may be, this practice is not desirable from a historical point of view. The same is the case with literature. Up till now, only European savants have studied these caves in detail. But as they belong to a different religion, they are, in the first place, all too often in the habit of looking at things with a prejudiced mind. In any case, it is not easy for them to know the various Puranas in our religion, and their history, and much less easy to understand them and realise their importance. Consequently unless some expert in Aryan culture writes a book on this subject after collecting detailed information and illustrations, our study of these caves will never be satisfactory.

Gajendra Moksha (PLATE No. 15.) and Gurguja Mace. PLATE No. 16.

It is worth noting that the figure of Vishnu in Gajendra-Moksha wields a sword and not the usual Gada or mace. It may even be that this is really only another kind of mace which was current among the modern Ma-

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rathas. It was called the Gurguja. It has a handle like that of a sword, and at the further end there are six to eight blades round about. It may be said that here Vishnu wields a weapon of that type. In addition, Vishnu has the Shankha or the conch and Chakra, the wheel. Garuda has been carved in the shape of an ordinary man. It seems that his wings have been clipped and the eagle-nose broken by the Vandals. To the left of the carving there is the king of elephants in the grip of an alligator. In front are shown lotuses in the lake.

Such a picture of Vishnu riding an eagle is also very beautifully carved in Kailasa, Cave No. 16. But there is no Gajendra there.

Varaha Incarnation.
PLATE No. 16.

In the sculpture of Varaha incarnation, Varaha is seen holding the earth, in the shape of a woman, in his left hand and she is seen resting one of her hands on his muzzle. There also is Hiranyaksha, the demon, whose face stands out from a five - headed serpent and whose coily tail is trampled upon by Varaha. This connotes that at the time of carving these figures,, Hiranyaksha was considered to be a Nag-king from whose grips the Arya King Varaha delivered the earth. To-day the Puranas tell us that Hiranyaksha and Hiranyakashipu were brothers. But the story current fifteen hundred years ago, seems to have been different; because in many a carving at Verul, Hiranyaksha is always shown as a Nag-king, whereas Hiranyakashipu is nowhere shown as a Nag. The figures of Narasimha are seen in four or five places, but in none of them does Hiranyakashipu appear as a Nag. This may support the inference that the Nagas were a non-Aryan

race ruling over Aryavarta. Their struggle seems to have continued upto the date of the Kauravas and Pandavas.

In the Buddhist and Jain caves, the figures of the Nagas and Naga kings have beeen carved in many a place with great respect and are given a prominent place. That, too, points to the conclusion that these religions were at variance with the Aryan religion. It is really a study worthy of a scholar to find out what these pictures and sculptures say about the relations of these three great religions, viz., the Arya, the Jain and the Buddha.

But the eighteen Puranas and Upa Puranas must first be critically studied and their times of composition ascertained. Then we must consider the stories of the several incarnations of Shankara and Vishnu, which are differently described in them, and compare them with the images of these deities which show different number of arms, weapons and missiles as carved in these caves. We have, however, no space in this small book to do this.

In the Aryan literature the Puranas possess a very great importance from the chronological and informative points of view.

The carvings in the Shaiva and Jain caves at Verul show to what perfection the art of painting had reached in those days. The peculiar merit of the art of Verul lies in the fact that every figure expresses emotions. Even in these days of the advancement of art, we very rarely see any pictures showing the different emotions clearly expressed only from the different postures of the body without the head. The artists in olden days not only painted and carved pictures of gods and men clearly expressing the different sentiments, but

they painted and carved drawings of beasts also with the expressions clearly depicted.

Kalabhairava. PLATE No. 17.

Kalabhairava and the incarnation of Veerabhadra are seen in many of the Shaiva caves. Everywhere these figures are very expressive; one can mark the minute difference among the various figures if only they are closely examined. It may be taken that no two figures are exactly alike.

The figures of Shankara and Vishnu have sometimes four, two, at others six or even eight hands. To-day Vishnu is usually depicted with four hands. Shankara, when pictured with only one head, has usually four hands, and when he is shown to be five-headed, he appears with ten hands. God Mahadeva is nowhere shown in the Shaivá caves at Verul to possess five heads. Everywhere he is shown with one head only. The number of hands shown is, however, two, four and eight on different occasions. May it be that there were different Puranas current at that time, since the ideas differed so much from ours? If so, there arises the question as to the time of the present Puranas or it may be that the ancient Puranas have passed through very substantial modifications. At any rate, the whole thing is worthy of the closest research.

Vaman Incarnation. PLATE No 17.

The figure of Vaman, the fifth incarnation, is shown to have eight hands. He wields the conch and the Chakra as usual. In addition, he has a shield of a modern type. He has also a sword, or it may be a Gurguj of the type described above. Vaman is seen placing his shield on Bali's head and then pressing

Plate No. 17.



Kalbhairav



Vaman Incarnation.

Plate No. 18.



Markandeya.

Plate No. 19.



The dance of Shiva.

it down with his left foot, which means he is obviously trying to send Bali and his two wives to Patala, the nether world. The figure of Narasimha also is eight-handed. But in "Gajendra Moksha" and "Sheshashayi," Vishnu appears with only four hands.

Markandeya.
PLATE No. 18.

Next comes the figure of Markandeya. Yama, the God of Death, is seen throwing the noose of death round the neck of Markandeya, the great devotee of Shiva. At that very instant up starts the four armed Shiva from the Linga - the symbol of Shiva, - which he is worshipping. Shiva kicks Yama and points the three-headed spear at him. This is a carving full of life and vigour. The forceful attitude of Shiva, the submission of Markandeya and the consternation of Yama can all be vividly seen in the respective positions of all the three, even without looking at their faces. We cannot doubt even for a moment the fact that the artists were masters of the art of expressing emotions in stone. In Verul, as in Ajanta, there are figures which express emotions by the mere disposition of limbs, and we can read them now even though the heads of some of these figures have been broken.

The Dance of Shiva.
PLATE No. 19.

In cave No. 15, there are many more figures which are worth being photographed. But that would mean a separate book for each of the caves; therefore, we have to be brief. The dance of Shiva, his Tandava is depicted in many a Shaiva cave. This picture of Shiva in cave No. 15 is most excellent, for though the hands, the legs, the nose, the ears and the eyes have been shattered, still there is a marvellous charm in the figure as it is. Shan-

kara here has eight hands. The expression of the cosmic and creative dance of Nataraja is particularly engaging. Parvati, his spouse, is seen standing on the left, spell-bound; on the right, there is the beating of the drum called Mridanga; above are gods riding their respective vahanas, as they too have come to witness the dance.

To-day in pictures of this type, the Mridanga is played by keeping it lengthwise on the ground, whereas in this picture it is kept standing, which shows that when these caves were carved, this instrument was used in a different fashion from to-day. Though the figure of such a Mridanga kept lengthwise is not to be seen in Verul, it can be seen in the pictures at Ajanta, incidentally showing that the Tabla and the Mridanga of to-day were both current in those days.

CHAPTERVIII.

CAVE NO. I6. THE KAILASA.

We have already referred above to the Kailasa temple as being the grandest and the most beautiful of all the Verul caves. The sixth valorous king Dantidurga [Danti-varma II] was succeeded by his paternal uncle Krishnaraja I, who conquered also the remaining kingdom of the Chalukyas in the Deccan and assumed the titles of Akalvarsha and Shu-bhatang. It was he who carved the Kailasa cave at Verul in the 9th century [Vikrama era.]. This is an excellent specimen of Indian architecture. If one has not the time and the leisure to see the whole set of Verul caves, one can thoroughly enjoy the quintessence of their beauty in the caves in the Kailasa temple.

The Kailasa is a huge Shaiva temple carved in a solid rock, which is about a hundred feet in height from top to bottom. When we see this huge mass of architectural grandeur, which is about two hundred and fifty feet long, and about a hundred and fifty feet wide, double storied and full of fine carvings from the top to the very base, we are frankly amazed at the inspired imagination of the designer and at the cleverness of the artists. We then have nought but respect for the sculptors that poured their whole soul into the work; we stand and admire the great soul that spent money like water for the triumph of his faith and for the propitiation of God Shankara; we marvel at the generosity and the selflessness of the man, who has not cared either to carve his name or to leave his memory behind, but has achieved this masterpiece in the name of God and as an offering to Him. Thrice blessed is the land where such generous men, such master-artists, and such imaginative architects lived and worked and immortalised it by their devotion.

The central temple at Kailasa has an open space of about twenty five feet wide around. That space serves as a yard. The main temple faces the west. On the south, the east and the north the rock has been cut into and small halls formed. At every eighth foot, there are square pillars. In each of these side-halls different deities have been carved in the walls behind. Thus hundreds of gods and goddesses stand carved round about the central temple. Each panel is about ten feet high and eight feet broad, carved in the solid rock.

Many of the figures are those of Veerabhadra and other incarnations of Shankara. Some of them are Varaha and other

incarnations of Vishnu, whilst others represent stories from the Ramayana, the Mahabharata and the Puranas. In one of the carvings we see Ravana cutting his nine heads and offering them to Shiva, while he is shown to be on the point of cutting his tenth head also. Another carving presents the picture of Veerabhadra decapitating Daksha-prajapati for his insult to Sati, Shiva's first wife.

If we were to take photographs of all the carvings in Kailasa, it would require not less than a fortnight. Therefore, we photographed only a few of the figures on the three sides of the temple. These halls on the sides being only about seven feet broad, we have to take photographs either from very near them or from ladders made to stand in the yard. We still think that at some other time when we have more leisure we ought to do the work. It is not a thing that can be finished off in a hurry.

The Death of Tripurasura.
PLATE NO. 20.

Many figures have been carved in the walls on the western side of the Kailasa temple. If we face the central temple, on the right-hand side, there is the figure of Shankara, with a bow and arrow, killing Tripurasura. Brahma is seen acting as his charioteer.

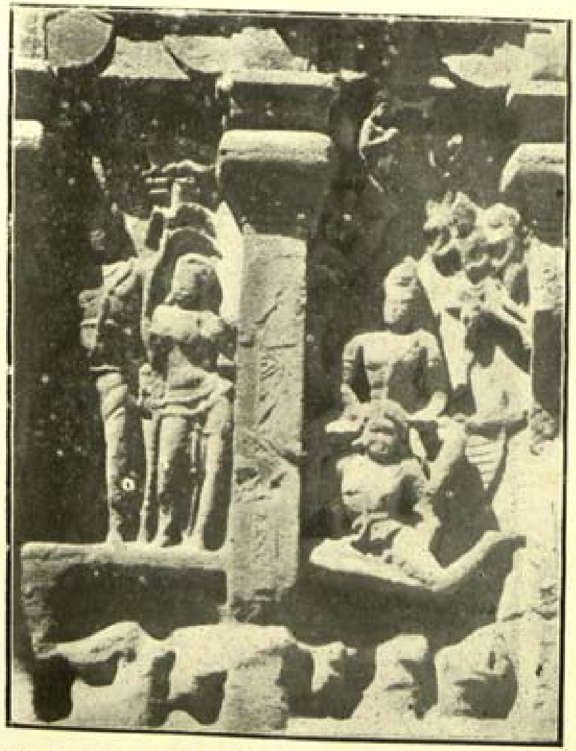
Madana, Rati and Garudavahana Vishnu.
PLATE NO. 20.

To the left as we face the temple there are very fine figures of Madana, the god of love, and Rati his consort, with a mango tree, whilst beyond is seen Shri Vishnu riding the Great Eagle, Garuda.

Plate No. 20.



The death of Tripurasur.



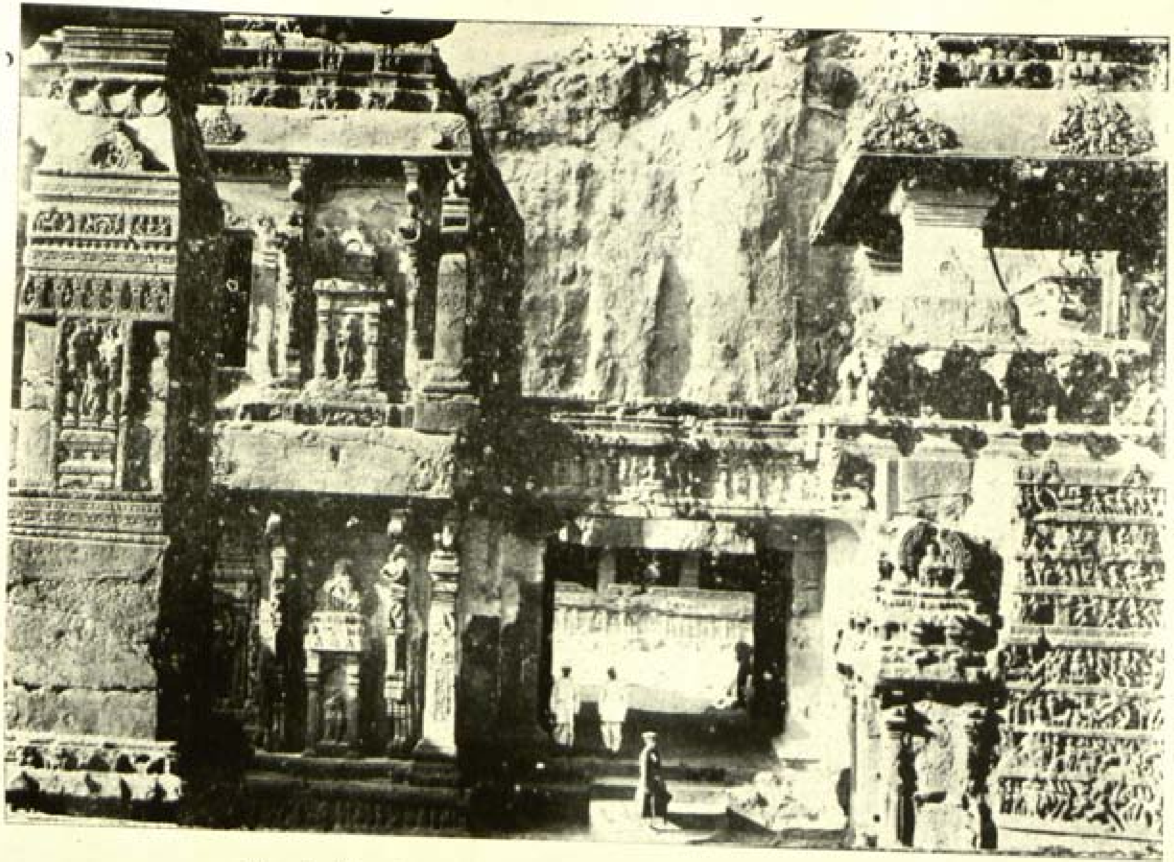
Madan – Rati and Garud Vahan Vishnu.

Plate No. 21.



Jayastambha (Pillar of Victory) with elephant at Kailas.

Plate No. 22.



The bridge between Kailas Temple and Nandigriha.

Plate No. 23.



The base of Kailas.



The crown of Kailas.

On both the sides of the temple, there are two large pillars about fifty feet high. They are called Jayastambhas, or pillars of victory.

Jayastambha with elephant at Kailasa.
PLATE No. 21.

Just beyond these pillars of victory there are carved elephants, which are a little larger than life-size. It is, however, an unfortunate thing that the elephants have been deformed by their trunks being cut off. Yet even as they are, they strike us with wonder by their very hugeness and the symmetry of form they exhibit.

It seems that the system of erecting these pillars of victory later developed into erecting pillars of lamps [Deepamalika] in front of temples. This custom of Deepamalika, however, does not seem to have obtained at the time of the carving of the Kailasa temple.

Just between the main Kailasa temple and the temple of Nanadi, there is a bridge, and both are joined by a kind of porch. In the picture of the porch men are seen standing, which gives clearly an idea of its size, etc. But with all these photographs, and with all the descriptive power at our command, not a thousandth part of the wonder and the joy that one feels by actually visiting the place can be passed on to our readers.

The Bridge between Kailasa and Nandigriha.
PLATE No. 22.

The main Shrine and the central hall of the temple of Kailasa are, as it were, on the second floor. Two fine stairways on the two sides lead to them. As a matter of fact it cannot actually be called second floor as there is nothing but the

The Base of Kailasa.
PLATE No. 23.

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plinth below, which is twenty feet high. The plinth is carved on all the three sides with elephants, lions and numerous other figures, one of the lines of elephants being about five feet high. Some vandals have, however, broken off the trunks of the elephants, and so successful was the vandalism that although we tried our best, we could not find even a single elephant, which was intact.

The Crown of Kailasa.
PLATE No. 23.

The high crown of the Kailasa temple is decorated all over with carvings of different animals. It is impossible to photograph them either from the yard of the temple or from the second floor. We had to go up the precipice on the southern side of the temple by a narrow and old path in order to get photographs of the top. Some of our young enthusiasts went right up to the crown of the temple itself; but of course they could not photograph it from that place. A number of life-size lions stand carved free from the mother rock on the crown of the temple. There is many an elephant also. This crown gives us an idea of the way the artists worked in those days. They certainly worked for eternity, for this grand structure has stood unscathed these fifteen hundred years, battling against rain, wind and storm.

The main temple stands on a base about twenty-five feet high. The temple and the Nandigriha are joined by a small bridge. There are five more temples surrounding the main one, and even these temples are large ones, being about twenty by twenty feet with a height of about thirty feet. Every one of them has a central shrine with the symbol of Shiva in it, and fine carvings of numerous gods and

Plate No. 24.



Main Hall, Kailas.

Plate No. 25.



The carving on a pillar in the central hall, Kailas'

goddesses, pairs of heavenly beings and latticed windows are a regular feature. And all these have been carved out of one *living* rock!

Main Hall, Kailasa.

PLATE No. 24.

The hall of the central temple is very beautiful, with its rows of three-feet-square pillars twenty feet high. There are five corridors sixteen feet wide and sixty feet long, on three sides are doors with porches which let sufficient light into this vast hall. In addition, there are two doors leading to the temples behind. Those doors also are a source of light. To add still more to the wonder of carving out this remarkable hall, there is a very fine carving on the ceiling, depicting the dance of Shiva, in a circle about eight feet in diameter. The ceiling of the whole hall has been plastered, and fine pictures are painted on it, although most of them have been blackened. It is said that Aurangzeb, when he encamped at Aurangabad during his expedition against the Marathas, had most of the figures deformed under his orders. Indeed it seems that his vandalism did not stop there, for we read that he got hay heaped into the hall and set it on fire. This was the cause of the blackening of the pictures. With all this, some of the pictures are of outstanding merit, reflecting the greatest credit on, and showing the skill of, the artists of those days.

The Carving of the Pillar in the central Hall, Kailasa.

PLATE No. 25.

We can see the door of the shrine from this hall, and can also mark the seat and the symbol of Shiva. One of these pillars and the kind of carving with which it is decorated, is also seen in the picture. It should be mentioned, however, that the carving on each of the pillars

is different, yet at the same time so well proportioned and beautiful that one is tempted to take a separate photograph of each of the pillars.

Ravana moving the Kailasa.
PLATE No. 26.

While going up the stair-way on the left hand side our eyes alight on the figure of Ravana shaking the Kailasa mountain by the might of his twenty arms. On the Kailasa mountain are seen Shiva, his consort Parvati, and their retinue. There are numerous such representations of Ravana in the Shaiva caves at Verul. In the Kailasa temple itself, Ravana in this position appears in not less than five places, always very finely carved and in huge proportions especially in the one to the south of the central temple. Here Parvati is seen clasping the arm of Shiva, being nervous at the shaking of Kailasa by Ravana. Thousands of the retinue are wild with rage at this act of Ravana, but Shankara is shown in self-absorbed bliss, a picture which is a very good specimen of emotions carved in stone. It is indeed a pity that we could take no good photograph of this carving, the place being too narrow, and there being no wide angle lens with us. In the hall on the north also there is a similar carving, whilst in the twenty-ninth cave, there is a very large representation of the same type. We have given the picture of that carving elsewhere.

Markandeya.
PLATE No. 18.

There are two stair-ways on two sides, and they both lead to the main temple. On one side is the carving of Ravana and Kailasa; and on the right there is Mrittyunjaya, that is, the representation of the story in which Shankara saved the sage

Plate No. 26.



Ravan moving the Kailas.



The Nandigriha.

Plate No. 27.



The flying Angel.



The flying Angel.

Markandeya from the noose of Yama, the God of Death. This picture also appears more than once in the Shiva caves.

The Nandigriha.
PLATE No. 26.

At the entrance to the central hall stand two mammoth door-keepers, which are very exquisitely carved, but which unfortunately have been mauled very badly. There is a porch in front of the entrance. The two stairs referred to meet in this porch. From this porch a way leads to the west to the Nandigriha, an imposing structure, but in which the Nandi or bull, is all but shattered. It seems that on the whole, the rock there is a little less durable, or it might be that it was more exposed, inasmuch as almost all the pillars are down. Recently, however, they have been repaired to a certain extent.

The Flying Angel
PLATE No. 27.

The exterior of the Kailasa temple is very beautifully worked, the angels in flight carved there being very fine specimens of work. Originally the carving was done in solid rock, but here again plaster seems to have been employed recently for repairs, and from the patches of colour that can be detected in sheltered places, it seems that colour too had been used.

It cannot, however, be definitely said whether the original artists used the plaster or whether it was only used for repairs after the vandalism of the Mahomedans. If we suppose that the original artist himself used the plaster, we cannot see the reason of his having polished the stone to the extent that he did. Moreover, in places the ornamentation of plaster quite differs from the original on which the plaster has been pasted to-day.

It might be that the story current at Verul is true that Ahalyabai Holkar ordered the repairs of the Kailasa temple after the partial demolition of it by Aurangzeb and that thus it was she who caused the damaged carving to be plastered. But the plastering used for repairs to Caves Nos. 14 and 15 and Kailasa is certainly far older than a hundred or hundred and fifty years, which is the time of Ahalyabai.

An Angel and a Peacock.
PLATE No. 28.

At many places in the Kailasa temple, the artist can be seen at his best, for there are marvels of carving and design there. On the south of the main temple for example, there is the carving of two peacocks and a flying angel between them, which is the very acme of carving and design. One is simply struck dumb by the consummate skill of the artist.

Loving Couples.
PLATE No. 29.

On the walls of the surrounding five or six temples men and women have been carved, all exhibiting a very expressive blend of such emotions as love, eagerness, etc. The style of dress and decoration that the people followed in those days is also well displayed here. Numerous such couples are seen carved on these Shaiva caves, and a very careful scrutiny of these carvings will give us a fund of information. But when we ourselves went there, we had not sufficient time at our disposal. We are going to describe the ornaments and drapery of women in the following pages; so we need not go into details here.

Plate No. 28.



An Angel and Peacocks.

Plate No. 29.



A loving couple, Kailas.



A loving couple, Kailas.

Plate No. 30.



The Ganga, Kailas.

Plate No. 31.



The door keeper, Northern Temple, Kailas.



Gajendralaxmi, Kailas.

CHAPTER IX.

KAILASA — NORTH TEMPLE.

The Ganga.
PLATE No. 30.

In the northern corridor of the temple of Kailasa there is a beautiful image of the Ganga, [the Ganges.] She is standing on a Makara [Crocodile]. From the waist up to the tip of the toe she wears a sari, but there is no upper garment. She wears a beautiful crown, and the whole figure is set in an arch. Such arches are rare in the caves at Verul. The original pillars in front of the image of the Ganga are all shattered and new ones have now been set up.

Gajendra Lakshmi.
PLATE No. 31.

In another corridor of the north stands the grand and beautiful image of Gajendra Lakshmi facing the west. There is a fine staircase here leading upwards to the second floor. At the feet of Gajendra Lakshmi, groups of lotus leaves and flowers are shown in the waters. Lakshmi is sitting on a big lotus. She has only two hands holding lotuses. Her head has a beautiful crown. On her two sides stand two elephants filling pots of water with their trunks and handing the pots over to the elephants standing above, who in their turn are emptying them on the head of Lakshmi. Up above are seen the Angels and the Apsaras who have come to witness the grand ceremony. This fine carving is about eight feet wide and twelve feet high. But the darkness there is very oppressive, whilst the Kailasa temple itself on the south prevented us from holding a mirror and reflecting the sunlight by that means. Hence the photograph that we took on the first day was not satisfactory, and we could not do it the next day for want of time.

Moreover, the water taken to the guest-house at Verul comes from a great distance and as the pipes are almost exposed, the water that coursed through them throughout the day was all hot, it being the month of March. It would not cool till 9 P.M. at night. So the developing could be done only in the mornings. Thus it was not always possible, for want of time, to retake any photographs which were not found to be good.

The stair-case to the left of the Gajendra Lakshmi takes us up after two circuits. There we see a very grand hall which is about forty feet wide, seventy-fiive feet long, and about fifteen feet high. To the east there is the shrine, in which we see the Linga, the symbol of Shiva, whilst in the wall at the back is carved the bust of Trimurti. The image is carved on a very grand scale and we can well compare it with such an image in the Elephanta Caves near Bombay.

As we were short of time at Verul, we could not do half of what we intended to do and we missed taking photographs of many an attractive thing there. The image of the Trimurti is one of the things that we omitted to photograph, in any case, it could have been done only by flash-light.

The door-keepers.
Northern Temple.
PLATE No. 31.

As soon as we enter the Shiva's temple in the north, there is the Nandi-griha on the left and on each side stands a formidable carved door-keeper, seven feet tall. In Kailasa, such door-keepers are frequently seen. The attitude in which each of the door-keepers stands differs, and each is peculiar to himself. But of all

door-keepers, we liked those here the best. They are seen standing with one leg thrown crosswise and with one of their hands resting on the mace. The fine style in which they stand is striking. They are wearing crowns, and their clothes reach only to the thigh. The sacred thread is clearly marked and in the left hand they are seen holding a serpent.

In the Jain caves the Serpent is used as a decoration for the head, and the figures of Nagaraja are carved in many prominent places in the Buddhist caves. But in the Shaiva caves Nagas are represented as having been conquered by the Varaha. Sheshashayi is seen enthroned on the Naga, and the door-keepers and Shankara himself are almost invariably seen in these Shaiva caves with serpents in their hands like Garuda. This suggests that the aboriginal Nagas were conquered by the Aryans and that the fact is depicted in the Shaiva temples here. On the other hand, in the Jaina and Buddhist caves, the Nagas have been given a more honourable place. This shows that the Nagas were the friends of the Jains and Buddhists, while they were on inimical terms with the followers of the Aryan religion. Or it may be that when the Nagas saw that they could not hold their own against the Aryans, either by strategy or by fight, especially after the great Serpent – sacrifice by Janamejaya, they devised the religions of Jainism and Buddhism and drew to themselves many of the followers of the Aryan religion.

Many seem to have been the reasons for the conversion of the Aryans to the Buddha or the Jain religion. Most were disgusted with the rigid religious practices of the Brahmans; many were satiated with the round of rites and ceremonies

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imposed and with the atrocious sacrifices; many of the Kshatriyas, Vaishyas and Shudras felt that the Brahmans were not treating them as equals, and that, they too being instrumental in holding and supporting the social structure, they ought to be given a place of honour by the Brahmans. This consciousness on their part naturally resulted in their resentment against the permanent supremacy of the Brahmans, so that they preferred joining the Jain and the Buddhist cults where there was no longer the bond of the four castes. They thought that the religions which threw open the Arhat-hood, or the Buddha-hood, to all alike who strove for it and which rested on the principles of equality were the better religions. So many of the Kshatriyas, Vaishyas and Shudras went over to the Buddha and the Jain religions. It seems that it was at such a time in the past history of India that the Nagas regained their supremacy. Hence the prominent and the honourable place given to the Nagas in the Jain and Buddhist caves.

It was to represent this triumph over the Nagas that in the Shaiva caves the serpent-seat, the serpents in the hand, etc., have been carved.

The Shaiva temple on the north has its three sides, namely, the north, the west and the east, closed. Light is let in only from the southern side. But as the temple of Kailasa stands on that side, sufficient light is not at all available.

Ganapati. Northern Temple.
Kailasa.
PLATE No. 32.

The niches in the wall on the northern side are full of carvings of various gods and goddesses, almost every Shaiva cave containing the image of Ganapati. They all are of practically the same type. Ganapati holds the serpent in his upper right hand; the lower right

Plate No. 32.



Ganpati, Northern Temple, Kailas.



Narsinha, Northern Temple, Kailas.

Plate No. 33.



Pillar, Northern Temple, Kailas.



The Shiva Dance on the ceiling,
Northern Temple, Kailas.

hand resting on the knee holds a tusk; in the lower left hand we see sweetmeats; while it is not possible to say what he held in the upper left hand, as it is broken. The image itself is about five feet high. The Ganapati's vehicle - the rat - which is in vogue at present is not carved in any of these Shaiva caves. This is a notable fact, showing that 1700 years ago the god Ganapati was not yet given his mouse - vehicle. It is a matter worthy of research to see when this vehicle began to be ascribed to him.

Narasimha. Northern Temple.
PLATE No 32.

The second figure is that of Narasimha. This Narasimha has only four hands. We have already referred to the fact that in these caves the incarnations both of Vishnu and of Shiva have been carved as having sometimes two hands, and at others four or six or even eight hands.

Pillar. Northern Temple.
PLATE No. 33.

The figure of Parvati is very charming here. The lower two hands have been both broken away and so we cannot say what they held. But we can reasonably imagine that they were in the posture of blessing the devotees. The upper right hand holds the Linga, the symbol of Shiva, and in the upper left hand there is the image of Gajanana. On both her sides there seem to be two fire - places with fire in them.

We took a photograph of the whole hall of the northern temple by means of reflecting mirrors. As the light in the hall is very mild, one is impressed by the grandeur, the awe inspiring beauty of the place. The carving on the pillars is really exquisite and the variety is so great that no two

pillars are similarly carved, this variety adding considerably to the beauty. The size and decorative carvings of the pillars of this hall and the same in the Jain cave No. 34 are exactly alike, and one is tempted to draw the conclusion that one of the two is a copy of the other. The Jain carvings seem to have come latest, as they are at the other end. If they had been earlier than the Shaiva caves, they would have been next to the Buddhist caves. As it is, it seems that the Jain artists have imitated and learned from the Buddhist and the Shaiva carvings.

The Shiva - Dance on the ceiling.
Northern Temple.
PLATE No. 33.

In the centre of the ceiling of this hall there is a big lotus carved, as in the temple of Kailasa, and in the lotus is seen the classical dance of Shiva. As the ceiling of the Kailasa temple is too high and as light by reflective mirrors could not be conveniently arranged, the Shiva dance there could not be photographed. But this northern temple is comparatively lower in height and we could let in light from the south, so it was an easy matter to take a photograph of it.

We finished seeing the Kailasa temple in a hurry and proceeded to the next caves with a very heavy and reluctant heart.

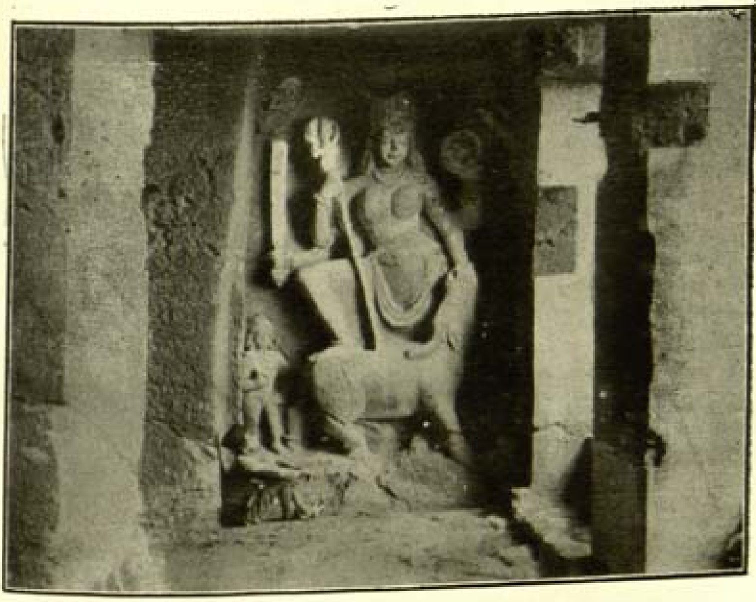
Ganapati.
PLATE No. 34.

We can well say that when compared with the Kailasa temple, the other Shaiva caves are but common and ordinary. Caves Nos. seventeen and eighteen are very small and almost devoid of any carving, but in the 19th cave we see two fine figures of Gajanana and Mahishasuramardini. By the side of Gajanana in the photograph stands our attendant; so it may be said that the image is about ten feet

Plate No. 34.



Ganpati. Cave No. 19.



Mahishasurmardini. Cave No. 19.

Plate No. 35.



Cave No. 21.



Caves Nos. 20 and 21.

high. The figure is very little damaged, and it seems that the vandals concentrated on the central temple of Kailasa and left the rest more or less alone.

Mahishasuramardini.
PLATE No. 34.

There are many carvings of Mahishasuramardini in the Shaiva caves, and most of them are of this type.

CHAPTER X.

OTHER SHAIVA CAVES.

Cave No. 21.
PLATE No. 35.

Cave No. 21 is very fine, the spacious yard in front of this cave investing it with a beanty of its own. On a high pedestal we see Nandikeshwara. This shows clearly that the rock to that extent must have been first removed and then the carving of the temple proper begun. We have taken a photograph of the door having purposely asked an attendant to stand in the door-way, and this shows that the height is not more than twelve feet. At this point the hill seems to have sunk to a lower level, probably making it necessary for the carver to have kept the Nandikeshwara outside and then carved the cave proper a little below. Plate No. 44 shows that the height of the hill on the carved cave is not more than about twenty-five feet. It also shows that Cave No. 20 is very simple and very small.

Caves Nos. 20 and 21.
PLATE No. 35.

Cave No. 21 is not a very large one, but the pillar inside, with mother and child carved in relief and some other figures, is certainly fine. The woman and children in relief on the pillar outside are also

beautiful, our photograph here showing the child looking at the mother in joyful love. Various carvings of this type are to be seen on the pillar. One is tempted to gaze at them for long, and we longed to take a photograph of the relief on each of the pillars. But the pillars inside the cave are still more beautifully carved, and they can equal those in the temple of Kailasa itself.

Relief on Pillar in Cave No. 21.
PLATE No. 36.

Carving on the Pillar in Cave No. 21.
PLATE No. 37.

In this cave Shankara and his consort Parvati are shown playing dice. This is a very fine carving, but since nobody has tried to preserve such carvings for the last one thousand years or so, and since the hand of the vandal has been busy, the nose and other prominent parts have been broken. To add to this, some unknown inartistic hand has destroyed the original beauty of the carvings by smearing them with white and reddish paint.

Shankara and Parvati playing dice.
PLATE No. 38.

But now H. E. H. the Nizam's Darbar is taking due care and has made strict arrangements for their preservation. Our party took a few photographs as we proceeded seeing the caves. But those who actually took regular photographs could not follow us, as they wanted much more time. So in order to indicate to them that they ought to take photographs of certain figures and particular pillars, we started to leave chalk-marks at the base of one or two figures. But the guard kept there by H. E. H, the Nizam whispered into our ears that such marking is forbidden. So immediately we left off doing it and took the camera ourselves, little mind-

Plate No. 36.



Relief on Pillar in Cave No. 21.

Plate No. 37



Carving on a pillar in Cave No. 21.

Plate No. 38.



Shankar & Parvati playing dice. Cave No. 21.

Plate No. 39.



The dance of Shiva. Cave No. 21.

ing the time spent on working with it ourselves. This shows that H. E. H. the Nizam is taking particular care to see that the caves and carvings and paintings should at least be preserved in the condition in which they are at present. For this act H. E. H. the Nizam deserves not only the thanks of India, but of the whole of the civilized world, because ancient art-treasures like those of Verul and Ajanta are as much the property of the world as of India.

The Dance of Shiva.
PLATE No. 39.

In cave No. 21 a very fine carving of the dance of Shiva is seen. We have given a number of photographs of Shiva-tandava, each of them embodying a peculiar grace. Therefore, though the subject matter is the same, the peculiar charm with which each of the carvings is invested, again tempts us to take a special photograph of each of the figures.

Here we see Parvati looking attentively at the dance. Various music on the flute, the cymbals, and the Mridanga is being played. God Indra on his Airavata and God Yama riding his buffalo have come to witness the dance and are seen in the heavens. No other musical instruments except the Mridanga, the flute, the cymbals and the Veena are seen. In the Mahabharata we have descriptions of instruments of music made of horns, but these are nowhere seen in Ajanta and Verul. Perhaps they were no part of the Dravidian civilization. Shiva's retinue is seen on both his sides, and it is worth noting that among them is seen one man with moustaches like the Chinese on the left hand of Shiva. On the whole, there are very few figures wearing beards and moustaches in the Verul caves. Even to-day the Dravidian people have little hair on their faces, and those who have,

usually do away with it, so that a man with moustaches figures here as a foreigner. Many such figures with a variety of dress are seen in the Ajanta caves.

*A recent Sanskrit verse describes the various musical instruments played upon by the various gods and goddesses at the time of the dance of Shiva.

Lord Shiva, the husband of Mridani, is served with music by the various gods, who stand around in attendance in the evening. The Goddess of speech plays the Veena and Indra plays on the flute; Brahma sounds the cymbals and Rama sings beautiful melodies; while Vishnu plays like an expert on the Mridanga.

Caves Nos. 22, 23 and 24 are all ordinary, and nothing worth photographing is found there. It was about 2 P. M. when we came to these caves, and we had to finish up our work by the evening as we were to go to Ajanta the next day. It was not desirable to change that programme.

The Sun in the Ceiling.
PLATE No. 40.

Even cave No. 25 is an ordinary one, a small roofed square in front and a shrine with a Shivalinga behind, being all that is to be seen there. No carvings and no figures are to be found. But in the ceiling of the porch in front of the shrine, the Sun is very finely carved. The chariot of the Sun with seven horses is to be seen here. The legless Aruna

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* वाग्देवी धृतवल्लकी शतमखो वेणुं दधत्पद्मज ।
स्तालोन्निद्रकरो रमा भगवती गेयप्रयोगान्विता ॥
विष्णुः सांद्रमृदंगवादनपटुर्देवाः समंतात्स्थिताः ।
सेवंते तमनुप्रदोषसमये देवं मृडानीपतिम् ॥

Plate No. 40.



The Sun in the ceiling. Cave No. 25.



The door way. Cave No. 29.

is the charioteer. the Sun with two hands is seen riding the chariot. Two bow - men stand by his sides for warding off all dangers. The Sun has been carved according to the mythological description, the only difference being that to-day we think that the Sun's chariot has only one wheel.

†A contemplative verse describes the Sun as followes:—

" May the Sun with one - wheeled heavenly chariot decorated with gold and with a lotus in the hand, be pleased with me. "

But the chariot carved here has clearly two wheels. Naturally the inferencc is that at the time of this carving either this couplet was not in vogue, or the artist did not know it, or there was some other verse which spoke of a chariot with two wheels.

The carvings in the ceiling here as well as in other parts are in the dark and consequently we had to undergo a good deal of trouble to take photographs. We had to hold a white sheet of cloth outside in the sun and thus let the light in on the ceiling, whilst the operator had to lie flat on the ground and focus the camera whilst holding it on the breast. It is a matter of great satisfaction that this photograph of the Sun has come out good, because it is almost a settled fact that such photographs are invariably spoilt.

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† एकचक्रो रथो यस्य दिव्यः कनकभूषितः ।
स मे भवतु सुप्रीतः पद्महस्तो दिवाकरः ॥

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CHAPTER XI.

THE LAST OF THE SHAIVA CAVES.

Of the Shaiva caves, next in beauty and grandeur to the Kailasa Temple is cave No. 29. The images inside are very finely carved and are of grand proportions. The temple of Kailasa is carved free from all the sides and therefore, it has the advantage of light from all the four sides which gives a full view of all the carvings there. No other cave has such an advantage of light. It seems that the short height of the hill at other places came in the way. This might have been the chief reason, although it might also be that the rock at other places is not so pliant as at this particular place. It might even be supposed that there was not enough money, too. Whatever the reasons, the fact is that there is no other cave which can stand in competition with the Temple of Kailasa. The artists who worked in cave No. 29 were not satisfied with light from one side only, for they have cut the rock of the hill both on the northern and the southern sides and let the light in. For that reason, therefore, there is enough light here, and it can at least be said that when compared with other caves, this cave has an abundance of light.

The Door-way.
PLATE No. 40.

The door way of this cave is of three intercolumniations, and is a little smaller in proportion to the hall inside. But the side-walls and the two pillars are very beautifully carved. They are very symmetrical, too. As there are about ten steps which lead us to the cave proper, we are greatly impressed with the grandeur of the cave as we proceed. Some of the original steps had been damaged, but

Plate No. 41.



A Lion in the door way. Cave No. 29.

now they have been repaired. Just in front of the two central pillars of the hall, two carved lions are seen sitting, each with its forefoot thrown up. They are a little bigger than lifesize animals, and are very well carved.

Lions in the Door-way.

PLATE No. 41.

As soon as we go up the steps and enter the hall, we are faced with two huge panels of carvings in the wall, one on the northern and one on the southern side. On the north is the figure of Veerabhadra, an incarnation of Shankara for the purpose of the destruction of the sacrifice of Dakshaprajapati. The figure has eight hands, two of which hold the spear with which Daksha is pierced. Of the two, the right hand has been broken and at present we see the left hand alone holding the spear, which also has been broken. In one of his hands he holds a man by the leg, and in the third left hand is a skull. The upper left and right hands have a noose. The expression of Veerabhadra is full of wrath and contempt, and one of the female attendants, with the left hand on the breast, seems to say, "Oh, what a terrible incarnation," as she looks with awe on Veerabhadra. Another attendant is seen waving the Chamara.

Burgess has said that the figures carved in Verul are rather stiff. But we cannot endorse his view. The figure of Veerabhadra here is so full of life, and every limb of it so full of expression, that one feels that the figure is aglow with vitality. The children we had with us suddenly moved back as soon as they came opposite the figure, which was a wonderful tribute to the work of the artist here.

The Veerabhadra Incarnation.
PLATE No. 42.

This figure of Veerabhadra, and the one of Ravana and Kailasa opposite to this on the south, are about fifteen feet high and about twenty feet broad. In the afternoon the sun directly lights these figures and so we had a fine opportunity of photographing them.

Ravana moving the Kailasa.
PLATE No. 43.

The carving in which Ravana is represented as shaking the Kailasa mountain is superb. Ravana is seen attempting to shift the Kailasa with his twenty arms. Many of the hands that had been carved free from the rock are broken, only about ten being intact. There is one noteworthy feature about the heads of Ravana, and that is that his ten heads are not in a line but are round one neck.

Of the ten hands of Ravana here, only a few remain unbroken, the others having fallen victims either to the weather or to the Vandal.

Shankara presses the mountain with his big toe, and thus the efforts of Ravana are all nullified. That is the story. In this representation Shankara is seen letting down one of his feet in order to press the mountain with his big toe. Pushpadanta says in Mahimna Stotra [The Greatness of Shankara.] " Great is the glory of your devotion. It was your service that invested Ravana with the power of showing his strength even in your very abode of Kailasa. That, too, gave him the invaluable privilege of your foot impressed on his head which is very difficult to get anywhere. Still a wicked man when he goes strong is bound to go astray."

Plate No. 42.



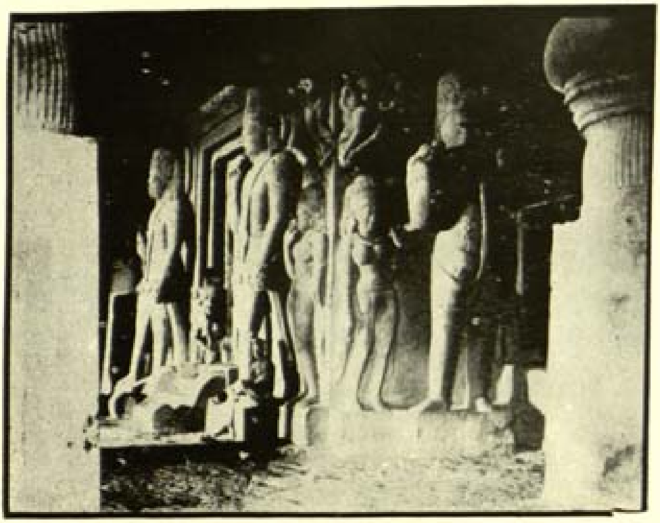
Veerbhadra Incarnation. Cave No. 29.

Plate No. 43.



Ravan moving the Kailas. Cave No. 29.

Plate No. 44.



The door keepers. Cave No. 29.



Dwarfs. Cave No. 29.

It seems as though the artist worked on this figure with the above verse before him. We also see that some of the retinue of Shiva are angry at the impudent audacity of Ravana and are on the move to attack him.

In the photograph our peon, who is five feet six inches tall, is seen standing by the side of the figure. This will give the readers an idea of the size of the carving itself.

The Door-keepers.
PLATE No. 44.

We have described above the carvings in the porch of cave No. 29. Now we come to a mighty hall, about seventy-five feet long, twenty-five feet broad and twenty feet high. At the further end of the hall there is the shrine, and at the entrance of the shrine stand two huge Door-keepers. The largest of them is sixteen feet tall and the length of one of his feet is two feet nine inches. In the picture are seen two men, one old and the other young. Their comparative size is sufficient to give the reader an idea of the hugeness of the figures carved there. Even the temple of Kailasa cannot furnish examples of such mighty figures, excepting the broken door-keepers at the door of the main hall.

Dwarfs.
PLATE No. 44.

The door-keepers in the Kailasa temple have four arms and show the serpents, the mace and other weapons. But the Door-keepers here hold nothing in their hands and they are all two-armed like ordinary human beings. This is a notable thing about them. By the side of these door-keepers some women are seen in some carvings, while in some others dwarfs are seen just by the side of such door-keepers.

On both the sides of this hall there are two corridors which are a little less wide than the central hall, but which run parallel to it. In order to provide them with light, the

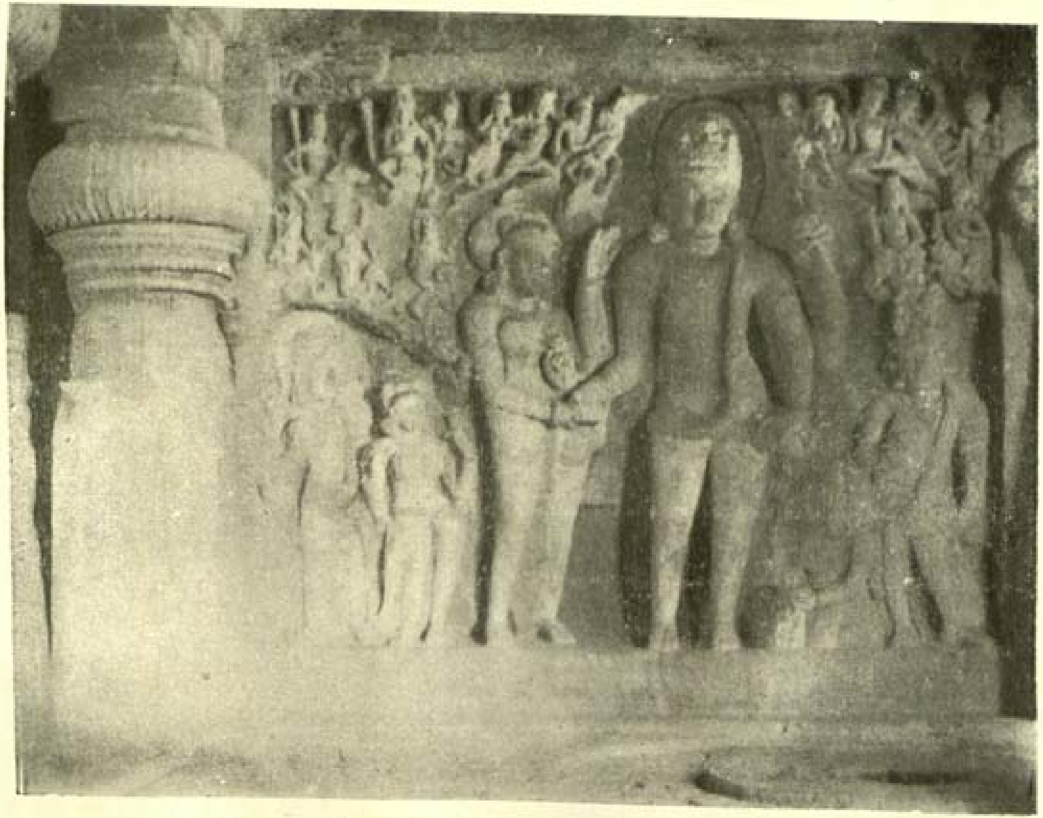
hill, which is about eighty feet on both sides, has been cut through, and two squares have been formed, one at the north and the other at the south. There are steps also leading into the squares, and the whole arrangement gives an excellent light to the corridors and enables the visitor to have a fine view of them.

In these two corridors are huge panels about twenty feet square on the eastern as well as on the western sides, on which figures are carved. On the north towards the western wall is the dance of Shiva, whilst towards the eastern is the figure of Lakshmi. We had already photographed such figures, so we did not photograph them now. In the corridor on the southern side there is a representation of the marriage of Shiva and Parvati on the eastern wall. Shankara is seen holding the right hand of Parvati in his right hand, and his left hand is on the knot of the scarf [Shela] which is round his waist. Shankara here is four-armed. The upper right hand shows the pose of khowledge [the Dnyana-mudra]; the upper left hand holds a flower. Parvati wears a sari which reaches to her toes. She has no upper cloth and her body above the waist is bare. She is wearing ornaments. The braid of hair on her head is of the type of the Malyalees. Behind Parvati stand her parents Mena and the Himalaya. Shankara has some of his retinue behind him. The four-armed and four-headed god Brahma is doing the rites of the priest, conducting the ceremony and throwing coloured rice.

The Marriage of Shiva aad Parvati.
PLATE No. 45.

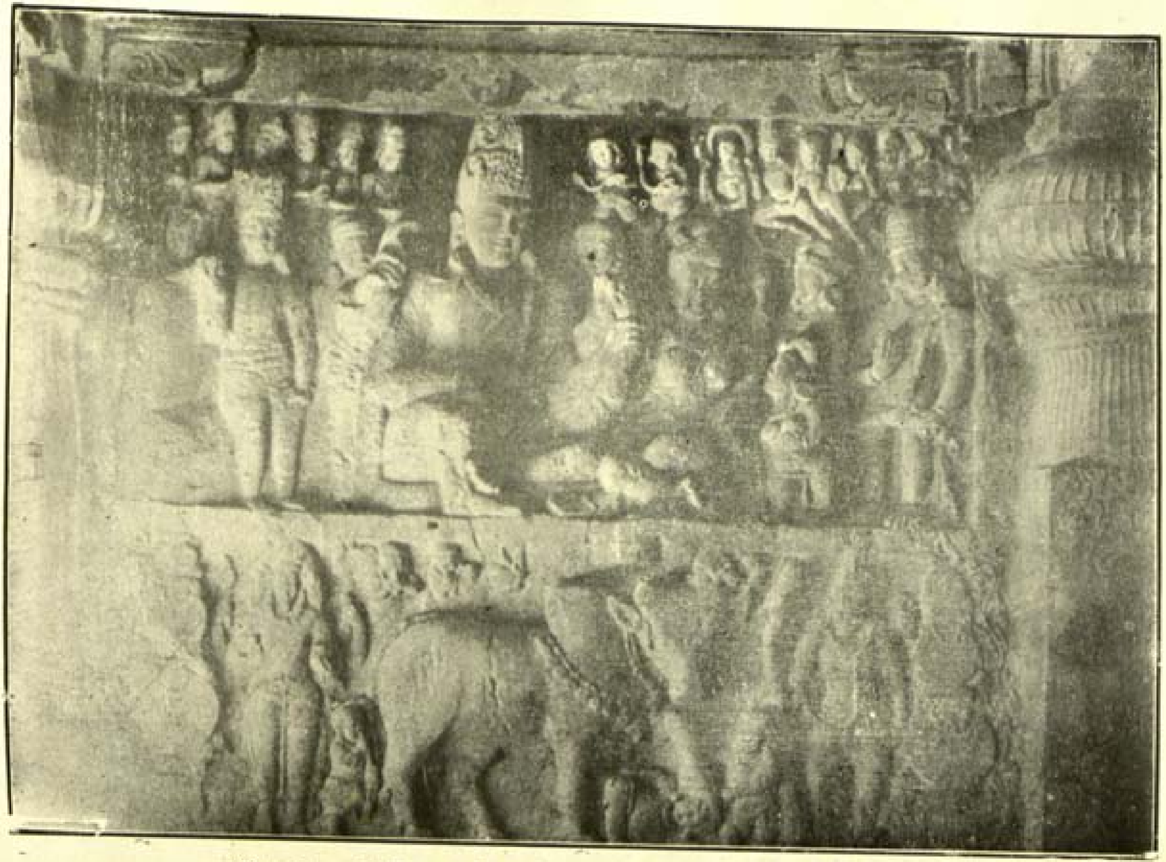
To witness this celestial marriage, many gods and goddesses have crowded the heavens. Each has come riding his

Plate No. 45.



The marriage of Shiva & Parvati. Cave No. 29.

Plate No. 46.



Shankar & Parvati on themarriage dais. Cave No. 29.

or her own special vehicle. The mace-holder Vishnu on his Garuda [eagle]; Yama, the god of Death, with his staff on his buffalo; Agni, the god of fire, on his ram; Indra, the god of gods, on his mighty elephant Airavata; Varuna, the god of waters, riding his alligator; the moon-god on his deer; all these can be distinguished. Their present Pauranic descriptions correspond to these. There are also other deities whom we could not identify.

Shankara and Parvati on the Marriage Dais.

PLATE No. 46.

On both sides of these figures there are two well-carved pillars. On the wall to the west, just opposite this representation, is the carving of Shiva and Parvati sitting on the marriage dais [Vivaha Vedi]. These figures are very remarkable in expressing emotions. Both Shankara and Parvati occupy a single seat. Shankara rests his right hand on his lap, and in his upper right hand he holds a serpent. With his left hand he holds the wrist of Parvati and he has entwined the fingers of his other left hand with those of hers. On the face of Shankara there is an exquisitely joyful expression and he is regarding Parvati with love. Parvati is seen smiling, but with a blush. Thus the emotions of a newly married couple are very finely expressed here. Shankara's attendants are seen scattered here and there. One of the attendants of Parvati is waving the chamara. Another of her maids is seen standing looking at Parvati as if to say, "How you blush now." This expression also is very artistically represented.

Just below is Nandikeshvara [the bull]. A number of Shiva's attendants are playing about with him. One is pulling his tail and another is lying in front of him looking up at his face. Behind Nandi is the four-headed and four-armed

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Brahma. In front is seen the four-armed Vishnu with his weapons: the conch, the deadly wheel and the terrible mace, his fourth hand resting on his waist. In this carving we see that at each corner of the platform is a pile of pots, which are kept one upon the other in the order of size – a custom which is observed by us even to-day at the time of marriage. This is a certain indication of the fact that this custom of ours has been in vogue at least these fifteen hundred years.

On both sides of this picture, there are two finely carved pillars.

This fine cave is the last of the Shaiva caves. On the whole, we can say that the Buddhist caves were carved in the hey-day of that faith, and that the Shaiva caves were carved when the Aryan faith began to reassert itself. The Shaivites seem to have spent more labour and skill to show the superiority of their own faith. Moreover, they could draw upon a very elaborate mythology for their themes, whilst in the Buddhist caves there was no scope for the expression of varieties of emotion as the artists took Buddha alone to be their theme. There is no doubt that in the Shaiva caves the artists have exercised their imagination to the fullest extent and carved the nine emotions [Rasas] in stone.

CHAPTER XII.

JAINA CAVES.

From the 30th cave begins the set of Jaina caves. They are only six in number. The Jaina artists have tried their utmost as if to excel the Shaiva caves in exquisiteness, and have thus produced very fine pieces of art. But since these caves have been carved in the extremity of the hill, the great

height which was available for the Kailasa cave or even for the 29th cave could not be had for them. So they have been handicapped by nature. Moreover, the stone here seems to have been more brittle and has given way in many places. If the Shaiva caves are remarkable for their grandeur, the Jaina caves are notable for their exquisiteness. It may be said that whereas the Buddhist caves are characteristically simple, the Shaiva caves are grand, and the Jaina caves are delicate. The tendency of the Indians towards luxury and delicacy might be easily marked after looking at these caves. In the Jaina caves there are neither the simple halls of the Buddhist caves nor the mighty halls of the Shaiva ones. Though there is greater symmetry and more beauty in the Jaina caves, one has to admit that they are inferior in simplicity and grandeur, when compared to the Buddhist and the Shaiva caves.

Properly speaking, Jainism is older than Buddhism. But it seems that formerly there was no idol-worship in Jainism as also in the Aryan cult. It was the Buddhists that began it after the death of Gautama Buddha. They first erected stupas and then temples in memory of Buddha in order either to preserve his relics or to commemorate his gaeat actions and miracles. Finally they made images of him and began to worship them. Man is naturally prone to rites and ceremonies, and the Jains and the Aryans copied this idol-worship from the Buddhists in order to attract the masses. The ball that was then set going is still rolling on. It was Guru Nanak who formed an eclectic religion out of the principles of Mahomedanism and Hinduism and preached against idol-worship. Dayanand Sarasvati, the founder of the Arya Samaj, established Aryanism without its idol-worship, realising that people forget the true God described

in the Vedas and the Upanishadas if they went after images. But even to-day Hinduism is not satisfied unless it worships idols. But the matter does not end there, for a sect which professes to follow Mahomad, who was quite opposed to idol-worship, has begun to beat the drum and thus give the Mahomedans the joy and the advantage of worship, ceremonies, Bhajans, etc.

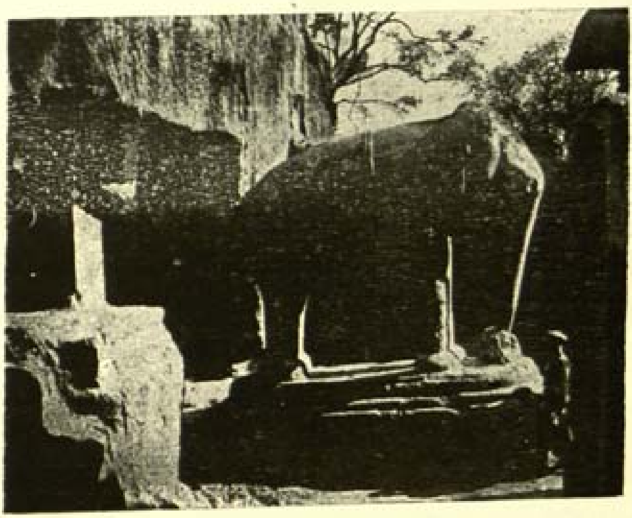
Just as the Jains and the Aryans followed the Buddhists in making idols, so they followed the Buddhists in carving caves also. The Jains have carved six caves in Verul, numbered from the thirtieth to the thirty-fifth.

An Elephant.
PLATE No. 47.

It is very plain that the caves have been carved with the distinct motive of not only imitating the Shaiva cave of Kailasa, but also of excelling it. We see two huge elephants on both sides when we enter the square of Kailasa; in cave No. 32, though there is no space for two elephants, the artist has accommodated at least one. The elephants in the temple of Kailasa are all breaking to pieces as the stone there is rather brittle; but the elephant here is quite intact. Though this is smller in size than that of Kailasa, it is nevertheless a life-size animal. A peon is seen in the picture standing by its pedestal. This indicates that the pedestal is about five feet, while the elephant is ten feet from its foot to its forehead.

Just as there is a pretty independent Nandigriha in cave No. 15 [Plate No. 18] in the middle of the square, here also there is a small and beautiful temple carved. Though a Nandigriha is out of place in a Jaina cave, still just for the sake of giving the same beauty to their own caves, the artists have carved out this small temple.

Plate No. 47.



The elephant. Cave No. 32.



The square. Cave No. 32.

The view of the inner square in cave No. 32 is really very fine. Caves Nos. 32, 33, 34, are next to each other and there are paths leading from one to the other. In fact, they really form one single cave. The temple north of Kailasa cannot be called an independent temple, and the same is the case with these caves here. But since they have been once numbered as being separate, we have to follow the same designations; otherwise, we shall be creating unnecessary confusion.

The Square.
PLATE No. 47.

The ceiling of the second floor that is seen here has been plastered and a number of fine pictures has been painted on it as in the case of the Kailasa temple. The plaster has given way in a number of places and thus robbed the pictures of much of their beauty, but the paint, the outlines and the grouping are still very beautiful. One feels that this too is an imitation of Kailasa.

On entering the square of cave No. 33, we find rows of elephants carved on the walls of the verandah just as in Kailasa. On the upper side are carved beautiful pairs of men and women, whilst lions are also seen in many places.

Of all other animals, the lion and the elephant seem to be favourites of the artists of Verul. The horse is rare in comparison, and the dog is nowhere to be seen except on the ceiling of Kailasa. There is no cat at all, nor does the ass figure anywhere. The bull and the cow, too, are rare, the bull appearing only as the vehicle of Shankara and nowhere else. The cart which appears in one of the carvings of Sanchi is found neither in the Jaina nor in the Shaiva caves. Any figure of a cow being milked is totally absent.

The Square.
PLATE No. 47.

There is a hall on the upper floor in the 33rd cave. The pillars here are very beautiful and very much like those of the northern temple of Kailasa [Plate No. 41]. There is our son standing near one of the pillars, which will give an idea of the size of this pillar.

A pillar in the Hall.
PLATE No. 48.

As soon as we go up the stairs of the yard of the hall to the second floor in cave No. 34, our eyes alight on a very beautiful and grand figure. It is two armed with a crowned head. The figure has necklaces and also wears armlets and wristlets. He is sitting on the head of an elephant with one of his legs hanging by its side. There are his attendants standing by.

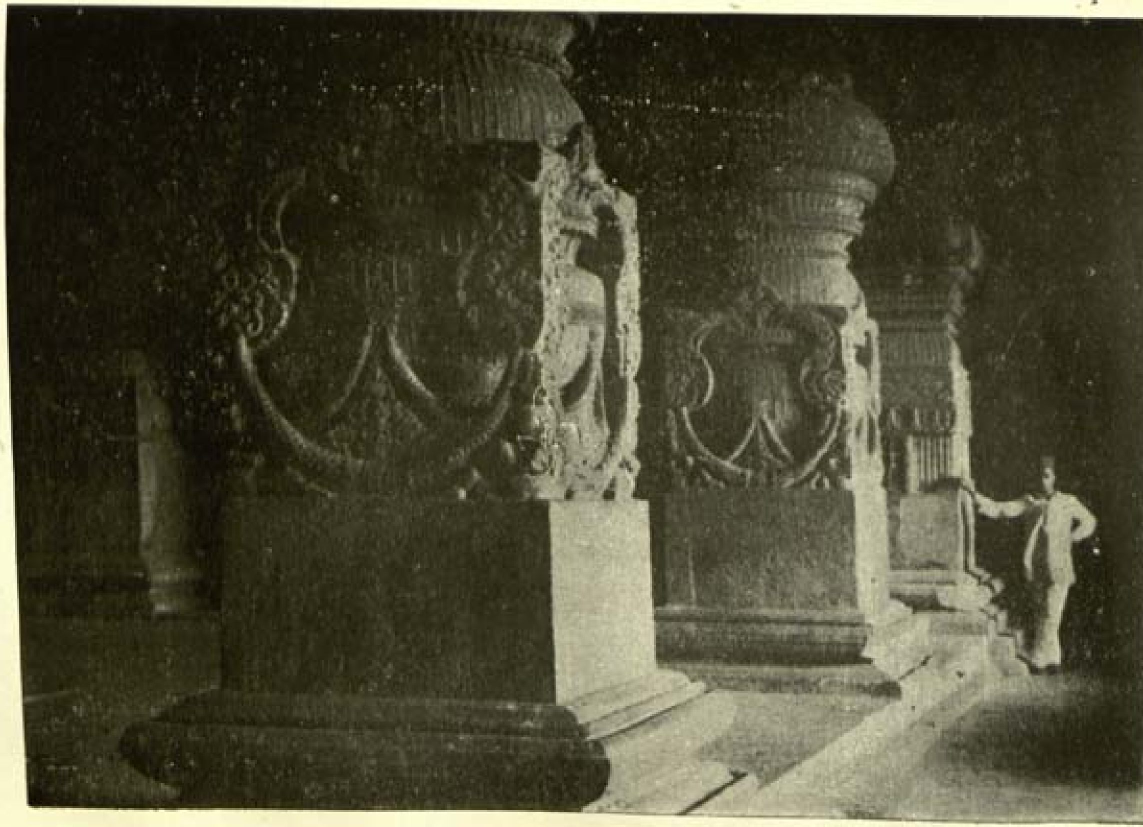
This is a very fine figure sitting under a Banyan tree. The carving here is done in such detail that every leaf of the tree, nay, even every fibre of each leaf is vividly visible. This carving is a masterpiece, and shows the delicacy of the artist's touch to the fullest advantage. The figure here is a little smaller than life-size. It is well-polished and has a glaze about it, but unfortunately some inartistic fool has besmeared it with a faint red paint. This figure is said to be that of Indra, but since it is in the Jaina caves, it might be that it is some Jain God. Perhaps the Jains also have their god Indra.

Indra.
PLATE. No. 49.

To the right after we go up the stairs, just in front of Indra in the same yard, there is an image of some goddess. This figure, too, is exrtemely fine. The goddess is seen sitting on a lion with one leg held down. The lion's head has disappeared, and there is only a square hole there. It seems that the artist

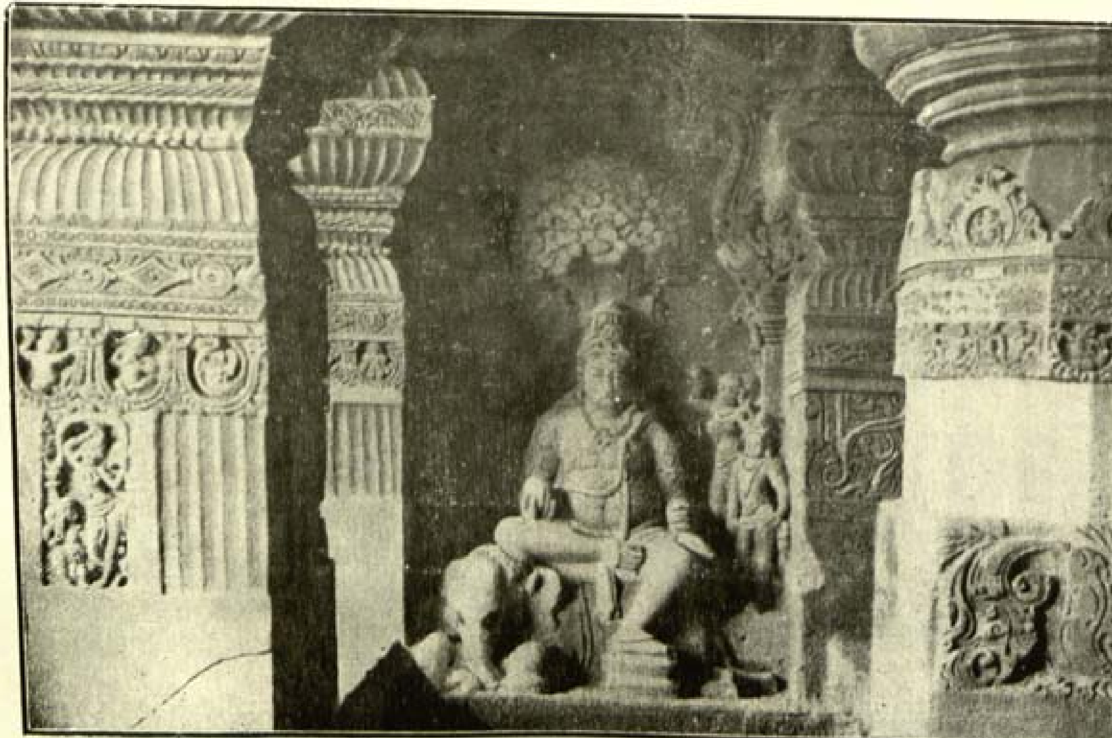
Indrani.
PLATE No. 50.

Plate No. 48.



A pillar in the hall of Cave No. 33.

Plate No. 49.



Indra. Cave No. 34.

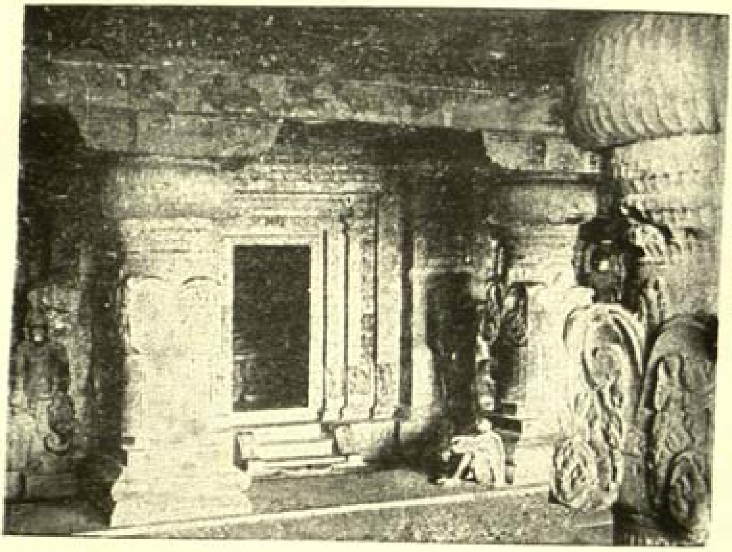
Plate No. 50



Indrani. Cave No. 34.



Indra. Cave No. 35.



The Shrine. Cave No. 33.



Gomateshwar. Cave No. 33.

found the stone too brittle, and that when the original rock gave way, he carved the head of the lion in another stone and fixed it here. But the latter, too, is gone to-day. Just behind the goddess there is a mango tree. Here, again, not only the individual leaves but even their fibres stand prominently and distinctly carved out. Mangoes are seen hanging on the tree. There are the figures of Indra and his consort Indrani, whilst on the tree are seen the parrot, the peacock and monkeys. The pillars of this small hall are very beautiful and the whole work is very well polished, even the floor here being smooth and soft.

In the next cave also there is Indra, very well carved. He is to be seen riding an elephant with his seat on the very head of the animal. The banyan tree also is here. The arch above is exquisite, and it is to be noted that the shape and form of the pillars here are of a different type from the others.

Indra.
PLATE No. 50.

The halls of these Jaina caves are small when compared with those of the Shaiva and Buddha caves; but the artists have undoubtedly exhibited more skill here, and one is held spell-bound by the exquisiteness of the work.

The Shrine.
PLATE No. 51.

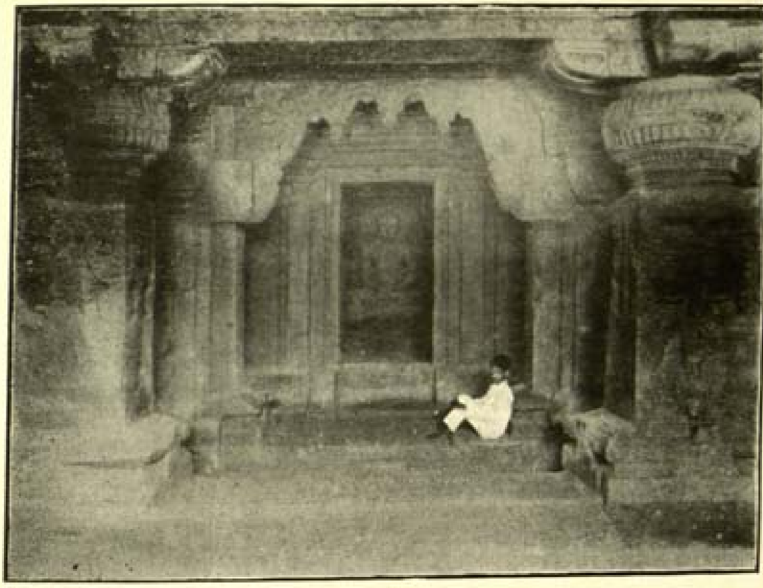
In the inner shrines of the Jaina caves we see the images of Mahavira, Parshvanath, Gomateshvara and other Teerthankaras [prophets]. These shrines and the porches in front of them have been decorated with an immense wealth of carving. The pillars bristle with a variety of designs of creepers and flowers and surprise us with the marvellous imagination of the artists of those ancient times.

Gomateshvara.
PLATE No. 51.

To the left of the shrine in Cave No. 33, Gomateshvara is carved on the whole of the face of the wall. Gomateshvara was a boy prophet only five years of age. His austerities were so severe that when he sat down for them he did not rise up till creepers enveloped his body. The influence of the austerities was so soothing that most of the animals lost their instinctive antipathy towards each other, and so here we see the tiger, the deer, the serpent, the scorpion and men also, all of whom have completly forgotten their natural antipathy and have taken shelter at the feet of Gomateshvara. This figure is very thinly plastered, but even the plaster has given way in many places. Still, on the whole, the figure is very beautiful. We see in the picture the great and mighty example of a man who has wholly renounced pleasure for the sake of the world and who has given his whole soul for the betterment of it. We see here also the result of such a sacrifice. All the quarrels and struggles of life are here composed, and the world is on the path of physical, mental, moral and spiritual progress and proceeding towards salvation. This certainly inspires the observer to try his own utmost to follow the example and to be of use to the world.

The Shrine.
PLATE No. 52.

In these Jaina caves, we see the original shape of the arch found in modern architecture. In Plate No. 59, the figure of Indra, there is a kind of arch. In the porch in front of the shrine in Cave No. 33 also we see a different type of arch carved. If we think a little deeper, we are driven to the couclusion that the idea of an arch must have struck the artists after looking at the natural arch formed by the curved leaves of the plantain tree when two of them are made to



The Shrine. Cave No. 34.



Process of wearing a turban at Barhut.

stand on each side of the porch. The cornices to the arch are in the shape of the blossom of the plantain tree itself. It was only later that this simple design was complicated by further decorations.

What little we could see of the great sculptural work here in Verul, the fifty photographs that we could take within three days and the thought that we could bestow on it are all shown here for the benefit of our readers.

The Verul monuments are so important that thousands of photographs should really be taken. The description of the figures and the beauty of the carvings in detail must be written on the spot; for it is only then that we can feel the satisfaction of at least having done our best. But this would require a period of at least four to six months, and it is impossible for us to command so much leisure. Still we feel that we should stay there at least for a month, study the great art of India, and present to the appreciative world a detailed book about the ancient glory of the carvers in stone in India. This is our wish.

CHAPTER XIII.

THE DIFFERENCE BETWEEN THE ART OF VERUL AND THAT OF SANCHI, BARHUT AND AMRAOTI.

We have not yet personally visited the great monuments of art either of Sanchi, Barhut or Amaraoti, but we have most carefully studied the art of those great structures from many illustrated books.

The pictures that are going to be published in the Pratinidhi Edition of the Mahabharata, which is being brought out by the Bhandakar Oriental Research Institute, Poona are to be drawn either by ourselves or under our guidance and direct supervision. We have studied those books on art in order to know exactly how the great personages of Mahabharata were clothed; what ornaments they wore; how the horses and elephants were caparisoned and decorated in those days; what were the types of chariots used; how the people in those days fought and sat and stood and moved about; what kind of thrones and boats they used; in what kinds of houses they lived; in short, to know everything that would be useful to us in drawing an exact likeness of them all, after comparing these pictures with the descriptions in the Mahabharata. We have published an essay on this subject in the Chitramaya Jagat Magazine in Marathi and in the magazine of the Bhandarkar Oriental Research Institute in English.

The essay was published with a view to invite suggestions from learned people who might not agree with us. But fortunately most of those who have studied this subject have agreed with us in our view. Naturally we thought there was no objection to drawing pictures according to the lines laid down in the essay and so we attempted some pictures and laid them before the public in the exhibition. We were glad when we saw that the pictures were universally appreciated by all the Indian and European connoisseurs alike including Sir Leslie Wilson, the Ex-Governor of Bombay.

From the beginning we were of opinion that the art of Verul and Ajanta belonged to a different school, and was the product of a culture different from that of Sanchi, Barhut and Amaraoti. But up till now we have not been

able to see the types of ancient Aryan or northern painting. Therefore, with the intention of studying the Dravidian art in Ajanta and of imitating the colours, outlines, light and shade of that art in our pictures of the Mahabharata, we personally visited the place, stayed there for some time, engaged some painters for copying about 60 paintings, and brought them to Aundh. It is evident that these have been very useful to us in painting the pictures of the Mahabharata, especially in guiding us in drawing outlines and in the matter of light and shade.

Originlly we intended to visit Ajanta only. But since Verul was on the way and many in our company, and we too, wished to visit it once again, we stayed there for three days. But during this visit, we did not study the pictures here nor did we take photographs with the intention of comparing the art here with that of Barhut or Sanchi. Naturally the remarks that we may casually make here about the comparative merits and demerits are not at all likely to be exhaustive. Therefore, we are here trying to bring out only obvious comparisons and contrasts.

The inscription in cave No. 10 of Ajanta dates it at 300 B. C. This might be the oldest. But the other caves were in the process of excavation and painting up to the 5th or the 6th century of the Christian era. The Buddhist caves in Verul also are as old as the fifth or sixth century A. D. The Shaiva caves came afterwards and then finally the Jaina caves. Here, too, those who have studied the problem are of opinion that the work must have been going on up to the 11th century A. D.

Though all the caves at Verul and Ajanta do not belong to the same period, still the arts of painting and of sculpture

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of both these caves certainly belong to one and the same culture.

One main feature that strikes an observer is that the carvings at Sanchi are delicate and small in proportion, while those at Verul are carved in mighty proportions. Sanchi and Barhut have monuments that have been only built and constructed, while those at Vervl are all carved. For instance, if we take the door-keepers in Cave No. 29 of Verul, there is nothing at Sanchi or Barhut to stand in comparison to the huge figures. There is no doubt that the carving at Sanchi is exquisite; whereas the work at Verul is not only exquisite in most places but is also of grand proportions.

At Sanchi and Barhut we can see the Buddhist art that flourished during only one century. At Verul we witness the art of several centuries, when the Buddhists were in the ascendancy in central and southern India. From the 7th century A. D. onward to the 11th century, Aryan influence reasserted itself, while Buddhism waned in these parts. Seventeen caves have been carved at Verul during that period. As the Aryans had the vast material of the eighteen massive Puranas to draw upon, and as the great epics of the Mahabharata and the Ramayana furnished them with innumerable themes, and as they were ambitious to excel the Buddhist art, the Shaiva caves are really on a grander scale and more beautifully carved. Thus in these caves we can study the art of central and southern India during the period from the fifth to the eleventh century A. D.

The Jaina caves, too, were probably carved at the same time, because, although fights between the Aryans, the Buddhists and the Jains were going on, they did not de-

stroy the temples or the caves or the places of worship belonging to each other. Though the Mahomedans destroyed innumerable temples and broke many idols belonging to the Hindus, the Hindus did not in their turn destroy a single mosque. On the other hand, even when Shivaji was in the hey-day of his glory, there is not a single instance of his having even defiled a sacred place belonging to the Mahomedans or their Koran. Iconoclasm was never a religion in India. The Jains, the Buddhists and the Hindus did not disturb the shrines of each other. That is the reason, why we see in India a vast number of sacred places belonging to these different faiths co-existant and side by side even to-day. Thus it is, that even while the last Buddhist cave was being carved, the Shaiva caves had been already begun; and yet both the Buddhists and the Hindus looked upon the caves of each other with great respect and behaved sympathetically towards each other. Although, as even to-day, fights were going on between people of these different faiths in those times, still just as the Jains, the Buddhists, the Shaivas, the Vaishnavas and others never take it into their heads in these modern days to destroy the shrines or insult the temples of other faiths, so also the ancient people of our land in those times never insulted in any way the temples of others.

This vandalism, this destruction of temples and sacred places, was inaugurated by the Mahomedans when they came here; that is why at Verul we see pictures spoiled, idols broken, and many a work of art and many a carving destroyed by the Mahomedans.

The buildings of ancient times were also so strong that one is surprised to see Sanchi and Barhut defying the ravages of time and battling with the elements these twenty-

two hundred years. It seems that the caves at Verul cut in solid living rock may stand another ten thousand years. Neither the sun nor the wind have an entrance there. It is only the rain water and the small streamlets that dash against some parts of the caves and wear away the rock which in course of time affects the rock more seriously. The water that had thus been affecting some of the caves from the sixth century onwards has certainly worked a lot of damage.

However, H. E. H. the Nizam is now keeping a very watchful eye on these things. The streams that used to let in water have been diverted by special masonry work, and therefore, it may be said that there will be no further damage to the caves from this source.

We have already said that in many of the caves in Verul some of the pictures and carvings have been thinly plastered and very fine painting work done on it. In the same way the ceilings of the main temple of Kailasa and the Jaina cave No. 34 were plastered and painted with various pictures. It can be clearly seen that in the caves Nos. 13, 14 and 15 at Verul many pictures have been plastered over. Some say that the original carvers did not do this, but that some king subsequently had it done. We know not what evidence they have to prove that any particular king did it, for all that we can mark there is that where the artist could not get the type of good rock that he wanted to work upon, he has used plaster and worked thereon.

Mr. Havell in his "Indian Art of Painting and Sculpture" has said that the Indian artist did use plaster while working on solid rock as well as when he worked on free stone. Ref:—

" Both at Ellora and Elephanta, as well as at Ajanta and other places, the sculptures, like the Greek statuettes of Tanagra, were finished with a thin coating of the finest lime-plaster, generally as a preparation for colour and gilding — a process analogous to the ganosis or waxing, upon which Greek sculptors placed so high a value. This finishing has often perished by age, by ill treatment or exposure, but sometimes it has been deliberately removed by amateur archæologists, in their over-zeal for restoration. The process is still used by Indian sculptors and architects. "

— E. B. Havell's " Indian Sculpture and Painting, "
Part I, PP. 165-66.

We have not personally visited Sanchi or Barhut, and therefore, we are not in a position to say definitely whether such a use of plaster is to be seen there for the purpose of repairs. We can say this much that we have read nowhere that cement or plaster has been used in Sanchi.

The people at Verul told us that the temple of Dhrishneshvara that is there to-day was repaired and rebuilt by Devi Ahalyabai. We were also informed while we were going through the temple of Kailasa that the parts that had been partly destroyed and deformed by the vandalism of Aurangzeb were got repaired by the same generous queen. It might be a fact. In that case we shall have to admit that no cement had been used beforehand and that later and inferior artists used it while making repairs at the command of Ahalyabai. But we have already shown that this information is not correct. It was Gautamabai Holkar who did this work. But whatever might have been the fact, cement has not been used in all the caves, and even in the caves in which it has been used it has not been used all through.

None of the figures carved either in Ajanta or Verul are muscular. In many of the figures we can mark beauty,

grace, suppleness, action, emotion and loveliness. Even in the figures of heroes or of Ravana shaking the mountain Kailasa or Veerabhadra destroying the Daksha Yadnya or in figures engaged in warlike actions we do not find the artist trying to bring out the muscular and athletic form. Who can say that those artists, who could carve such grand caves, those who could depict the nine emotions in stone and those who could represent men, animals, birds, etc. in stone and make them seem full of life, could not give them a muscular form? Why then is it that the biceps and the triceps of arms and thighs have not been shown as in the Grecian and Roman figures?

Nor have the great poets who composed the epics of the Ramayana and the Mahabharata described the muscles of heroes, even as no ancient poet has depicted his hero as having prominent biceps or triceps. Whenever a poet has to describe the mighty arm of a hero, he compares it with the trunk of an elephant or with the body of a big serpent. So the strength and agility are there, but not the external knotty appearance of muscles.

Even to-day a full-developed Hindu who follows the system of Namaskar exercise, or an athlete of the north who follows the old system of exercise, does not seem to develop muscles like those of Eugene Sandow and other western athletes.

This clearly brings home to us that never was the muscular form an ideal amongst us.

The descriptions in poetry that we usually come across are those of men who have powerful arms like the body of

the king of serpents, men whose mighty arm is like that of the trunk of an elephant and so on. This clearly shows that our people took greater care to develop internal strength, than mere external muscular appearance. And when we see that none in Europe could stand against Gama, the great Punjab wrestler of India, we can very well say that India is right when she cares more for " being " than for " seeming. " It is evident, therefore, that before trying to imitate the west, which is at present in the forefront of the world, we ought to study our own culture, and on comparing ourselves with others, we should try to assimilate only that which is good in others and even that we should adapt to our own needs and circumstances. Blind imitation is death, while wise assimilation is life.

It is quite obvious that the great warriors and fighters had developed their bodies in accordance with the ideals of their times, and the artists and sculptors worked according to the descriptions given in books and with living models of men and women possessing beautiful and powerful physique or build before them.

CHAPTER XIV.

THE CAVES AT VERUL AND AJANTA ARE DRAVIDIAN IN CULTURE.

It was in 1908 that we first visited the caves at Verul and Ajanta. Then with a view to settle as to what kind of dress and ornaments should be given to persons in the pictures of the Mahabharata that we were going to illustrate, we secured as many books as possible about Sanchi, Barhut and Amaraoti. We studied them carefully. We are of opinion

that the carvings at Sanchi, Barhut and Amaraoti are a product of the culture of the north, while the carvings and paintings at Verul and Ajanta bear a clear mark of the Dravidian culture. That is why the sculptors who worked at Sanchi, Barhut and Amaraoti clothed and decorated their figures in accordance with the fashions prevalent in their own province in the north, while the artists and sculptors of Ajanta and Verul too did the same with their figures.

Crowns very rarely appear in the carving at Sanchi and Barhut. From the prince to the man in the street, all men wear a turban [or rumal] round their heads. It is almost of the same type as the one even now used in Rajputana in northern India or in Maharashtra and Karnataka in Southern India. The process of folding it, namely, holding one end of it by the left hand and rolling it round the head by the right, was also the same. This can be marked in Plate No. 64.

Photograph of the process of wearing a turban at Barhut.

PLATE No. 52.

But in the Ajanta and Verul caves we see that both in the carved and painted figures, there are many who are seen wearing a crown. The Buddhist and Jaina Gods, kings and the door-keepers are all crowned. Those who are not crowned are bareheaded. It may be even said that there are practically no figures which are seen wearing any other thing than the crown; at any rate, we could not find any figure there with a turban or rumal.

In Cave No. 17 at Ajanta the great King Pulakeshi II is seen giving audience to the ambassador from Iran. He wears a crown. The crown is the main difference between the head-dresses of Sanchi and Barhut and those of the Verul and Ajanta carvings and paintings.

It seems that neither men nor women wore their dhoties and saris in the way they do to-day. The disposition of the folds of the saris and dhoties in the carvings at Sanchi and Barhut clearly shows that the fashion of wearing Kasota (कासोटा) was current, while those at Ajanta and Verul show that that fashion was not in vogue there. It is true that in some of the figures at Ajanta, the Kasota is seen, but that is only in figures which are engaged in some such work as taming the elephant or going out on a hunting party; which means that the use of the Kasota was known, but that it was used only on certain occasions.

The main difference between the dress of the women of Barhut and Sanchi and those of Verul and Ajanta is that those in the former have a cover for their heads, while those in the latter have none. At Barhut and Sanchi they are also seen wearing an upper-cloth, which covers the breast and is let fall over the left shoulder, both men and women having a number of folds in front of the dhoties and saris they wear.

But in the case of figures in Verul and Ajanta, it may be said that there are almost no women wearing the upper-cloth. We could not find a single woman in the Verul caves who had her breasts covered. Nor are there seen women who cover their heads either in the Ajanta or in the Verul caves. Most of the women wear a sari reaching to the very feet but without a Kasota and starting just below the waist, all the body above the waist being uncovered. It is only in the Ajanta pictures that we can see a few women wearing the upper-cloth which covers the breasts. But these women belong to the tribes of Nagas, which means that they do not represent the Dravidians. Even if they be Dravidian, such an exception only proves the rule.

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At Sanchi and Barhut, all men are seen wearing the upper-cloth. It is worn in just the same fashion as some men wear the upper-cloth called "Uparne" even now. That is, one end of it is let fall over the left shoulder in front, while the other is run through the right arm-pit over the breast and over the left shoulder on the side of the back, and is either let fall on the right shoulder or is allowed to fall aside on the arm. [Plate No. 67.]

The Upper Cloth, Sanchi.
PLATE No. 53.

But at Verul almost none have any upper-cloth, and those few who are seen with it are seen wearing it round the waist with a knot to the left. In many images we see the left hand resting on the knot and the ends of the cloth let down. Many of the door-keepers are carved like this, and in the carving of "Shiva-Parvati" in their marriage in Cave No. 29 the image of Shiva is carved wearing the upper-cloth in the same fashion.

It is a fact worth observing that even to-day we wear our upper-cloth, etc. in the same fashion as is worn in the carvings at Sanchi and Barhut. It ought also to be noted that very few in Madras, Travancore or Cochin wear the upper-cloth; indeed it can be said that the influence of the north or of the Aryan culture can be marked in the northern part of central India, in Maharashtra and in the parts of Karnatak, while in Madras, Travancore and Cochin the Dravidian culture holds sway. We should also remember that neither the upper-cloth nor the sari is used to cover the breasts of women in Cochin, Travancore and other parts of the South.

The Upper-Cloth, Verul.
PLATE No. 54.

Plate No. 53.



The upper cloth at Sanchi.

Plate No. 54.



The upper cloth at Verul.

In Sanchi and Barhut there are many carvings of warriors engaged in battle. There we see warriors in full armour with the quiver fixed by plates or small ropes run over the shoulders and tied to the waist. But neither in the Jaina nor in the Buddhist caves at Ajanta and at Verul are there any battle-scenes at all. It is only in the Shaiva caves at Verul that we can see some of them; but the armour is not to be found there. The body above the waist is uncovered even during the battle whether the soldiers are sitting or walking or standing.

Usually the dress, ornaments, houses, etc. of nations are such as are suited to the climate of the place. Those living in central and northern India have a temperate and cold climate and naturally they did use and even now use more clothes. The carvers at Sanchi and Barhut saw the clothes, etc. used by the people round about and worked them accordingly in stone.

Quite the opposite is the case in regard to men and women in the south. The people of Madras, Travancore and Cochin use only a piece of cloth of about three cubits round their loins and keep the upper body bare almost on all occasions. It is only sometimes that they throw a small piece of cloth on their shoulders. Indeed there is very little difference between the dresses of the men and of the women.

Usually a conquered people adopt the dress, fashions, and ornaments of the conquering race. The Mahomedans conquered the whole of northern India and also a part of southern India, and naturally the long coat and the Pyjamas entered our wardrobes. The Mahomedans hardly penetrated the extreme south and established themselves there, and

hence very little of their influence is visible in the south, the people there still continuing to use only one piece of cloth as a wearing apparel.

The same is happening as regards the English fashion of dressing, and a century of British rule has not only made the jackets, coats, trousers, socks and boots current throughout India, but it is said that a man does not become a gentleman unless he wears a neck-tie and a collar and a cap or a hat. This is the influence of the conquerors over the conquered as regards dress.

But even if we forget these things for a time and think independently about the caves and carvings of Sanchi, Barhut and Amaraoti on the one side and of Ajanta and Verul on the other, we are driven to the conclusion that the sculptors and artists who carved and painted in Ajanta and Verul were Dravidian in culture, whatever the faith they professed–Buddha, Jaina or Shaiva–and whoever may have been the princes or wealthy men who supplied money for carving these caves.

The main difference as regards the ornaments used in Sanchi, Barhut and Amaraoti and those used in Verul and Ajanta is to be seen in the bangles which the figures have on their hands and feet.

Bangles in hands and feet.
PLATE No. 55.

The female figures in Sanchi and Barhut wear from ten to fifteen bangles on their wrists, and as many on their ankles. But in the caves at Verul and Ajanta the figures have but one bangle or a small chain on the ankle, while there are only two or three bangles on the wrist.

Plate No. 55.



Bangles on hands & feet.

Plate No. 56.





Hair arrangement, dress and ornaments of women at Ajanta,

The women in the caves at Ajanta and Verul have on their arms what might be called a twisted serpent bangle [Naga Murgi]. Such an ornament is even to-day current among the Karnataka people and is called Naga-murgi or Vanki. This too shows that these people held the Nagas in respect. But no female figure in Sanchi and Barhut wears such an ornament, the arm-ornaments that they wear being of the ordinary type that is current amongst us to-day.

Hair arrangement, dress and ornaments of women at Ajanta. PLATE No. 56.

The women carved in Sanchi and Barhut are often seen taking the end portion of their saris on their heads, and in some carvings they wear something like coronets; while those inAjanta and Verul do up their hair just like the Malyali women of to-day and they wear nothing like a crown or a coronet. The ear-ornaments also that are seen in the figures at Sanchi and Barhut differ from those used at Ajanta and Verul. The same is the case with ornaments of the neck and this fact can be very easily seen from the many photographs given here.

If we look still more closely, we shall be able to see many more differences of this type between the fashions of dress and ornaments of men and women carved in the Sanchi and Barhut monuments and in those painted at Ajanta and carved at Verul. But one must study these things on the spot with this point in view, otherwise it is not possible to tackle this problem successfully. We shall have to visit Sanchi and Barhut personally and then only will it be possible for us to take our stand definitely on certain things. We hope to get a chance of doing so at an early date.

But for the present, the observations that we have made above are sufficient to establish the fact that the

artists who built and carved the Stupas and sculpture at Sanchi and Barhut belong to a culture quite different from that, which produced Ajanta and Verul.

There is no doubt that the Stupas at Sanchi and Barhut were erected for the purpose of perpetuating the sacred memory of Buddha. In the same way, the first twelve caves of Verul and all the caves of Ajanta were carved for the same purpose. Thus although there was no difference between the religions of the artists and though there is not much difference in the periods when the stupas and sculpture were built or carved, yet when we see the difference enumerated above we naturally come to the conclusion that the artists evidently belonged to different cultures.

We have not yet been fortunate enough to visit personally the recent excavations of Mohenjo-Daro in Sindh. therefore, it is difficult to assert whether the culture of those people was Dravidian or Aryan unless we see things for ourselves. The excavations not yet being completed it will be premature to say any thing definitely about them.

But two years ago, Mr. Dikshit brought to Mahabaleshvar some of the things which had been unearthed there. Out of them we particularly observed the earthen dolls most minutely, and from our study we were led to believe that the culture of the people who lived in Mohenjo-Daro was Dravidian. At any rate, it was not Aryan. But we cannot hazard any definite statements here.

A number of earthen seals have been found at Mohenjo-Daro. On these are impressed the figures of the lion and the bull and other animals. But no horse is to be seen. So archæologists are of opinion that the culture of these

people is pre-Vedic, the Vedas making mention of horses and there being no horses here. Without a doubt the horse is an important animal, and inasmuch as the lion, the bull and other animals have been found impressed on earthen seals' the horse too, had it been so impressed, would have been found. This may, on the face of it, seem to be a plausible piece of reasoning, but we think it is rather too bold to say that simply because the horse has not been found on the seals, the culture is pre-Vedic.

The tiger is no where to be found depicted in the Verul caves. Nor is the cat there. But who can say with reason that there were no tigers and no cats in southern India at the time when the Verul caves were carved, or that the people of those times had not seen those animals? The Mahabharata describes a horse. When Dharmaraj ascended the throne, the Kaliyuga began. So says the Mahabharata; which means that the Aryans knew the horse five thousand years ago.

Supposing that there is a difference of opinion as regards the age of the Mahabharata and as regards the time of its composition, the graves of the kings of Egypt, on which are the pictures of horse-chariots are as old as four thousand years B. C. That shows that the horse was already a domesticated animal six thousand years ago. If that was the case in Egypt, who dare hazard the guess that it was not known in India?

In conclusion, we may say that simply because the horse impress has not been found in Mohenjo-Daro, it cannot be said with truth that the culture of Mohenjo-Daro is pre-Vedic

On a close observation of the earthen dolls and several other things that we saw from Mohenjo-Daro we have formed our opinion that the culture there was Dravidian.

APPENDIX.

HINDUISM, JAINISM AND BUDDHISM.

It is proposed to give in this appendix a brief account of the three great faiths, namely, Hinduism, Jainism and Buddhism, to which the art in Verul chiefly relates. Of these three, the most ancient as well as the most comprehensive is Hinduism. It is hoped that such an account would be helpful to the readers of this book on Verul.

Hinduism.

Hinduism to-day is the name applied to the religion practised by the vast majority of Indians. It merely means the religion of the Hindus, which term in its turn means the people who live beyond the Indus; and so it would really be better to rename this religion by giving it the designation Vedism or the Vedic religion.

Just as Jainism and Buddhism are based on the teachings of Jaina and Buddha respectively, Hinduism or Vedism is based on the teachings of the sacred books called the Vedas. To the Hindus the Vedas are infallible and are the direct word of God expressed through the medium of Rishis or Sages who are the Seers.

But though Hinduism is based on the Vedas, and started with them in the dim past, – the date being merely a matter of conjecture – its subsequent growth has been bewilderingly wild and complex; so much so, that many people fail to understand the very nature of Hinduism as it is practised to-day. But this growth was the necessary outcome of the contact which the Aryans from the north had

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with the numerous races in India as they began their conquests southward. It may be because the conquered were too numerous; perhaps because they too had a kind of civilization which could not be destroyed, but had to be given a place; or perhaps because the Aryans here followed the policy of assimilation and not of extermination; but the fact is historic that Hinduism grew from a simple religion which the Vedas taught to the vast system of cultural development that it is to-day.

To speak in the terms of religion as it is understood to-day, Hinduism is not a single religion, but a synthesis of religious systems with a fundamental unity in the belief in the Vedas, in the One God and in the final victory of the individual soul which is eternal and which passes from birth to birth till its emancipation. The uncivilized tribes that worship the sticks and stones are as much Hindus as the Yogis, who are absorbed in the meditation of the eternal Formless, because Hinduism says that each person worships according to his idea and the stage of his intellectual development.

If we analyse to-day the faith of the vast masses that are embraced within the fold of Hinduism, we shall find that there is no system of spiritual development in the world that is not found in India in its completeness and is not followed by one sect or another with all the intensity of zealots. But this multiplicity is based on a firm faith in the Vedas, and every different sect in Hinduism draws its inspiration from the Vedas, the Upanishads or the Agamas. The devotee may worship any god, but still he will say in the spirit of the ancient Rishis, "There is the One; He is spoken of in many ways".

There is no doubt that in the beginning Hinduism in the original was a sacrificial religion in which the gods Indra, Varuna, Agni, Marut, Rudra, Aditya and others were propitiated by offerings and prayers. But even then the idea of one God was clearly before the Seers, as is evidenced by many a passage in the Rigveda. Nor is the Rigveda devoid of metaphysical speculations and philosophical musings that flowered finally in the fine Upanishadic intuitions about spiritual life. The sacrificial life was soon thrown into the background and the life of meditation gained the upper hand. It is in the Upanishads, therefore, that we find the germs of the great systems of philosophy that were built by Shri Shankara, Ramanuja and Madhva; it is there that we find germs of that Bhakti or devotion which looks upon this vast universe as the abode of God and regards everything we do as His worship; it is there that we find the beginnings of the great Yoga system of Patanjali which aims at raising our consciousness to the very feet of the Eternal by means of concentration; it is there that we find the seeds of the great law of desireless work or selfless action that is the theme of the Geeta; and it is there that the emphasis on knowledge as the final emancipator is to be seen at its best.

Next to the Upanishads we have the Agamas, which emphasise the worship of Shiva, Vishnu and other gods. The Vedic Gods had been superceded by that time, or rather Vishnu or Shiva, who are both Vedic gods had come to be above others. Then we have eighteen Puranas, that series of epics glorifying different gods and thus showing us how different sects were absorbed in Hinduism and how their gods were given a place in the Hindu Pantheon, on the principle that every deity is but an aspect and a partial aspect of the great Omnipotent Power.

Side by side, there were the Smritis which laid down the social law and preserved the social structure. The main fabric of Hindu society consisted of the four Varnas or colours, namely the Brahmans, the Kshatriyas, the Vaishyas and the Shudras with four distinct functions. It seems that the division was a division of labour. But soon enough these became hereditary and became castes, which as the Aryans began to intermarry with the numerous races or sects in India, multiplied and got different appellations and rights and duties. Together with this division into Varnas, there are what are called the four Ashrams or stages of life to be gone through by each individual of the three upper classes, namely, the Brahmachari or celibate, the Grihastha or the householder, the Vanaprastha or the retired, and the Sanyasi or the renounced. The rights and duties of these four stages have been very elaborately laid down in the Smritis, and there is no doubt that the most profound thought was given to the working out of this system, which is a very fine plan of social unity and economy.

The main elements of the Hindu religion may be summarised as follows :— [1] The belief in the Vedas and Upanishads as the word of God and as such, eternal and infallible. The Rishis that expressed them were merely the carriers of that Divine Fire. [2] The belief in one God and looking upon all other gods and deities as merely partial aspects of that one Lord. [3] The recognition of a variety of approaches to the Lord, namely, sacrifice, worship, prayer, meditation, knowledge, selfless action, etc. [4] The belief in the eternity of the soul and the final absorption of it — complete or partial — in the Oversoul. [5] The belief in the transmigration of the soul according to Karma or action. [6]

The belief in the inexorable law of Karma and the binding nature of it; and [7] The belief in the four Varnas and four Ashrams.

The particular phase of Hinduism which has to do with Verul and the art there, is that of its religion, architecture and sculpture. Hindu tradition goes far back in this matter, and the origin is shrouded in mystery. Vishvakarma the architect of the gods was the first great builder. The Hindu caves at Verul with the grand central temple of Kailasanatha embody the religious aspiration of the builders and cover a pretty vast pantheon. Just as Hindu religion to-day has assimilated a number of non-aryan elements and woven them into its own fabric, even so Hindu art, as witnessed at Verul, has in it both the Aryan and Dravidian strains. By that time, many of the Puranas had come into existence and some of the Pauranic stories have found expression in the sculpture at Verul. The pantheon there is wholly Pauranic, there being almost nothing that is Vedic there. The sculptors there have shown, it may be said to their credit, as much power of imagination and control of their material as the poets themselves and the more minutely we observe the art there, the more are we convinced that the art of the Hindus is as great as their achievements in other branches and activities of life.

JAINISM.

Of the five or six great religions that were born in India and which really entitle this vast nation to be called a land of religions, Jainism is one. There is clear evidence to show that once this faith not only spread from the Cape to the Himalayas but also influenced the people outside India.

This religion sprang up about five or six centuries before Christ. When the Vedic religion was choked with the Karmakanda, or the set of rites and rituals, a strong wave of reaction swept over the whole land; and, in fact, it was this wave that gave birth to this faith. It would seem that when materialism stalked rampant, people felt the necessity of a higher faith, and so Jainism, which is predominantly based on Ahimsa [non-injuny], got the upper hand. It did not hold sway for very long, but although Buddhism quickly outshone this faith, it cannot be denied that Jainism was once the most prevailing faith in India and counted millions as its followers. Even to-day it is a living religion and has about eleven lacs as its votaries.

It may be said, however, that the learned among the Hindus have not yet turned their full attention to the study of this great religion. This is a most regrettable fact, for the study of the Jaina religion is absolutely necessary in order to understand our ancient thought and philosophy, as the very birth of Jainism was due to a reaction from the over-emphasis on ritualistic action.

The beginnings of Jainism are shrouded in mystery, and nothing can be definitely said about the form of Jainism current before Mahaveera. However, we can hazard some conjectures.

Jainism is a religion founded by Jina. Jaina means a conqueror. Mahaveera, the last of the prophets of the Jains, possessed the key to salvation, and so came to be called the Jina. Naturally the religion that he preached was named Jainism. In fact Jainism was not actually founded by Mahaveera. It was already there long before him. Some say

that Parshvanatha, the 23rd prophet backwards from Mahaveera, was the real founder of this faith. Some scholars even maintain that Jainism is as old as the Vedas, but this is not countenanced by many.

An account of the principles on which Jainism is based can be found in the life-stories of the most important of the Teerthankaras or prophets. The most ancient of the books of the Jains are not available, and hence we have to rely only on the recent books. The Jains believe in twenty-four prophets, who, they say, established their religion, although to-day very few believe in the existence of all the twenty-four. But since there is strong evidence as to the historicity of Mahaveera, nobody is in a position to disbelieve that he lived and preached the great faith.

From the "Saddharmamala" we learn certain facts about Mahaveera and six of his predecessors; and we can also learn most of the principles of the Jaina religion from it.

The names of all the six have almost the same meaning and have been given to them for various reasons.

[1] Purna Kashyapa Buddha :- When robbers stripped this saint of his clothes, he began to go about naked. He said "He who is a sinner hath shame, and he who hath shame wanteth clothes to cover it. I am sinless [Arhat]." In a short time the number of his followers went up to over 80,000. He recognised not the distinctions of father and son, king and subjects. He believed that nihil was the real existence.

[2]. Makkali Goshal:- He was a slave and ran away from his master. The master caught hold of his clothes with the result that they were stripped off his back when he ran

away. He went and lived quite nude in a town and became famous as a Digambar Jain or Buddha. His followers came to be called Makkali Goshal. He said that happiness and sorrow were not the result of past karma, but that men were subjected to them by chance.

[3]. Nirgrantha Nathaputta:- He was the son of a peasant named Nath. He untiedt he knots [or problems of life] and hence came to be called Nirgrantha, the knotless. He considered drinking cold water as a sin. The small atoms of water were in his opinion small souls and the big ones big souls. Merit and demerit, happiness and sorrow were, according to him, the result of fate, and he, therefore, believed them to be inevitable.

[4]. Ajit Kesha Kambala:- This saint was the servant of a nobleman. He went away to another town to avoid his creditors and he was given the above name. He believed that every moving thing on earth, in water, or in the sky, the trees and the creepers had a soul. He quickly collected thousands of followers. He preached that various mortifications of the flesh such as plucking the hair, breathing smoke, sitting amidst five fires, etc. destroy the sins that we have dragged on with us and promise us a very happy life in the future births.

[5]. Sanyama Belante:- This was an extraordinary man, for after freeing himself from the world he studied all the shastras and declared himself to be a Buddha. He believed that all would be born in the same categories in future births as those in which they are born now. In his opinion there was no necessity of hunting after Bodhi or divine knowledge. He said that after the lapse of eighty thousand kalpas it would come of itself.

[6]. Kakugha Katyayana:- This man began his austerities after the death of his father. Like Nirgrantha Nathaputta he believed that it was a sin to drink cold water. He said that some of the laws of religion were understandable, while others were not.

It is said by some that of the six mentioned above, Nirgrantha Nathaputta and Mahaveera were one and the same person. Mahaveera is said to have lived a little earlier than Buddha; but he seems to have been a contemporary of Buddha. He lived in the 6th century B. C., and Professor Pathak of Hubli has decided that he passed away in 527 B. C.

One of the remarkable things about the Jains is that their idea of the living world is very vast and comprehensive. They believe that not only trees and creepers have life, but also that even the earth, the air, etc., are full of life. That was what Nirgrantha Nathaputta preached.

It was Nirgranatha Nathaputta who first preached activism as against the passionlessness of Gautama Buddha. This activism really means the faith that the soul has vast powers of activity. This is one of the cardinal faiths of Jainism. Nathaputta said that there were three things instrumental in the accumulation of sin:- [1] the actions of the body, [2] the actions of the power of speech, [3] the actions of the mind. He said that all these three acted independently. Good and bad actions, happiness and sorrow, are all fate-ordained and fate-controlled, and that fate could not be evaded, no matter what precautions one might take.

The oldest name of the Mahaveera religion was Nirgrantha [the knotless]. Afterwards we come across no less

than seven different sects belonging to this faith to which Digambar sect was added later. The first seven were all Shvetambar sects. Today the two broad divisions, namely Shvetambar and Digambar, include all other sects. The Shvetambaries live mainly in northern and western India, while the Digambar Jains live in southern India. The chief reason why there was a division between the Shvetambaries and the Digambaries was that the Shvetambaries did not agree with their co-religionists in the matter of allowing Yatis or saints to go about nude as a part of austerities.

Yati, Upasaka and Shravaka are the three main divisions among the Jains: Yati is one who has renounced the world. The Brahmachari can at once become a Yati, but he must get the permission of his parents, and if married, the permission of his wife also. A woman, too, can become a Yati; but if she is a widow or a maiden, she ought to take the permission of her guardian, while if she is a married woman she ought to have the permission of her husband. At the time of initiation and of death a ceremony has to be performed and there is also a procession. There is a number of other rites and austerities to be performed.

Every Jaina householder has to take the vows of truth, ahimsa, honesty, good conduct, desireless--ness, etc. The Jains emphasise ahimsa more than any other people, and to that end they have established Panjrapoles, etc. and thus arranged for the care of decrepit cattle. They try to stop slaughter of cattle; but in many cases they have carried the principle of ahimsa to an extreme and made it impracticable.

For centuries the Buddhist and the Jaina faiths were on friendly terms. But when some of the kings of the south embraced the Jaina faith and began to propagate it, Buddhism

was pushed into the background. But in the end, in the 7th, 8th and 9th centuries, both the faiths almost disappeared from India on account of three reasons :— [1] Those faiths had been imposed by a kind of coercion; [2] there came the revival of Hinduism; and [3] the support given to such a revival by kings who were partial to Hinduism.

The Viharas at Ajanta convince us of the greatness of Buddhist art. They seem to have been in the process of being carved from the second century B. C. to the 6th century A. D., but Fergusson says, as we have mentioned elsewhere, that the Buddhist caves were carved from the 5th century A. D. The caves of Verul give us indications of the relations that the three great faiths, viz., the Buddhist, the Jaina and the Hindu bore to each other at the time.

The propagation of the Jaina religion in India was instrumental in weakening the nation in the matter of deeds of bravery and heroism by inculcating an extra dose of compassion and ahimsa. The introduction of many different faiths brought on division among the people. The Bhikshus supplanted the influence of the priests; but the caste system continued as it was. Even to-day the Jains themselves do not treat each other as equals. Ahimsa was carried to an extreme, and the conflict of faiths brought Shankaracharya in the field. His extraordinary intellect, tact, eloquence and statesmanship reestablished Hinduism, although with a mixture of Jainism and Buddhism, which latter then almost disappeared from the great land and survived only in Ceylon.

Buddhism.

Like its compeers the Aryan [Hindu], the Mahomedan, the Christian and the Jaina religions, Buddhism is one of the most important religions in the world.

The founder of this religion was Buddha. A very authoritative and detailed life of Buddha is yet to be written. His life has been written in many languages, but most of the lives written are one-sided. A real estimate of Buddha's work can be made only by a comparative study of contemporary Buddhist, Vedic, Vedantic and Jaina books.

There are very few among the Maharashtrians who are acquainted with Buddha-literature. Those who were against the priestly class among the Brahmans began to praise Buddha, because they thought that Buddha had broken the back of the priestcraft. Those who were against the caste-system thought that Buddha had abolished that system. These and other notions created a very favourable and partial atmosphere for Buddha, and in the Brahman-Non--Brahman controversy his name was freely used as one to conjure with by the Non--Brahmans. One more factor was that when the Christians talked of their Christ, and the Mahomedans of their Mahomad as their respective prophets, the Hindus naturally put forth Buddha's name as being equally great. In this way his name became one which was praised on all hands, but a critical study of his life, his teachings, and his work has not been perused by many.

The only reliable fact about the birth of Buddha is that he was born in or about 560 B. C., and Prof. Sharpentine has proved that 477 B. C. is the date of the passing away of Buddha. He was born in the garden of Lumbini near the ancient town of Kapilavastu. This place has been definitely located with the help of the pillar of Asoka erected there. Asoka went upon a pilgrimage, visiting the places which Buddha had sanctified by his own residence, and erecting stupas or pillars on which were carved the doings of Buddha as connected with the respective places.

The life of Buddha has been written in Lalitavistara by a poet. But it is an ideal poetic life like that of Rama in the Ramayana by Valmiki, where Buddha is the hero of the poem. Moreover, it has been written with the intention of inspiring devotion. But both these objects of writing a biography are antagonistic to historic truth.

There is a difference of opinion about his name, and yet Gautama is still a name universally acknowledged. On his father's side he belonged to the Kaikata sect, while his maternal uncle was a fisherman. There are two versions of Gautama's renunciation. Some say that Gautama was very poor and that he had absolutely no comforts or happiness; and this is borne out by some of the records. Yet there are other references in which he is described as a prince who renounced his kingdom as well as his wife and children. Gautama abandoned his house, being disgusted with it, and set out in search of higher peace and happiness. He went to a number of spiritual teachers from whom he learned methods of contemplation, absorption [Samadhi], etc. and performed very severe austerities. While contemplating in the Yogic pose under the Ashvattha tree, he felt he had gained a perfect poise of peace and enlightenment [Sambodhi].

Some stories go to show that Gautama had no perfect self--control. To return good for evil, to keep the mind in peace, to have compassion towards all creatures, to exercise forgiveness and tranquility, these and other things he preached to others, but it seems he did not always act accordingly. The Buddha-Ajatashatru conversation and the advice that Buddha gave to Prasenajita, his wife Mallika and the ministers, all show that he was a clever diplomat

in addition to being a great saint. That is probably why followers flocked to him in numbers.

There is evidence to show that Gautama looked upon women with contempt and that he had very narrow ideas about them. For example, when he heard that on account of the remonstrances of Ananda, the wives of the King of Kosala and the step-mother of Gautama had taken orders and that an independent Sangha had been established for them, he exclaimed that his religion which would have lasted for ages would now collapse within 500 years.

Speaking generally, this religion, too, rose up like Jainism about 500 B. C. The choking ritualism that had developed beyond measure in Brahmanism was responsible for that strong reaction which resulted in the establishment of Buddhism.

But the value of either Jainism or Buddhism did not lie merely in the opposition to sacrifices or rites. The very inclination to live a forest-life sapped the tendency to sacrifices. Sacrifices had already become costly affairs and people did not want them; the Ritvicks were fighting amongst themselves and the priests could not maintain themselves on sacrifices. In fact, the institution of sacrifice had been already discredited and almost destroyed. What, then, is the historical value of Buddhism?

Buddhism and its work.

The achievements of Buddhism are really very great and the historical importance of Buddhism and the facts so far known about Buddha single him out as one of the greatest of men.

The nature of the work done by Buddha is far different from that done either by Christ or by Mahomad. Buddha did not rest content with merely enunciating a creed; but he did his best to establish a society based on it, and to propagate it. He did not try much to expound either Vedic literature or the nature of God; in fact, it is very difficult to gather together his ideas about God. Still sometimes one is led to think that he believed in the existence of Indra and other gods, and that his opinions did not differ very much from those current at that time in the matter of the heavens, the lower world, etc. His fundamental ideas were that life is misery and that Karma is inexorable.

Buddha's work as regards caste-distinctions.

It cannot be said that Gautama was an enemy of caste-distinction; nor can it be said that he inaugurated the era of equality. He allowed one and all without distinction into his fold of bachelor-Bhikshus. This, however, can never disturb the equilibrium of the social system; nor did it disturb it then. But he blamed Brahmans for marrying women of the lower castes, and even went further by declaring it better to marry among near relations than to marry women from other castes. He did not preach too strongly against caste-distinctions, but he preached very strongly against Brahmans and carried on a relentless agitation against them.

Buddha was not a very learned scholar, nor was he a Satvik man, nor even was he partial to any particular code of morals. This attitude helped him greatly in the propagation of his religion. When one has to gather together thousands of Bhikshus and collect money for their mainte-

nance and make provision for their living, one requires the qualities more of a statesman than of a philosopher. Buddha's greatness and novelty lay not so much in the newness of his faith nor in the code of conduct that he preached, but in the power of organization that he showed. If we take this fact into consideration, we can easily see that, like many other social reformers, it was natural and inevitable for him to speak against caste-distinctions and agitate against Brahmans.

PROPAGATION OF BUDDHISM.

Buddhism spread throughout northern India even during the life-time of Buddha himself. He had travelled beyond Brahmavarta.

Since Buddhism was born and propagated first in India, naturally enough Hindu culture was influenced by it to a great extent. Indeed the whole spiritual life of India has been modified by Buddhism, and a very important place is occupied by Buddhist literature in India.

The support of a mighty monarch like Asoka the Great was largely responsible for the rapid spread of Buddhism in India. He was himself initiated into Buddhism. He sent missionaries to Ceylon, Mysore, Banavase [N. Canara], Maharashtra, Kashmir and other parts, and built many monasteries for Bhikshus to live in. From 400 B. C. to 100 B. C. Buddhism was on a rising curve in India, but afterwards it was split up into a number of sects and then almost vanished from India more quickly than it came. Buddhism pure and simple could not maintain its original form. Northern Buddhism was given the appellation of Mahayana, and southern Buddhism came to be called Heenayana, those two becoming quite separate creeds.

The fundamental principle of Buddhism was Ahimsa [non-injury]; truth, philanthropy, compassion, acting according to the religious law are some of the other principles. Since " humanity " occupies a very important place in Buddhism the followers of Buddha abolished slavery in China. Buddhism preaches that even the murder of one's parents ought not to be avenged and that it should be forgiven.

The missionaries of Buddhism carried this gospel to Burma, Ceylon, China, Japan, Korea, Siam, Tibet, America and other countries. They were very successful in the beginning though later they had to fight with other religions. In all these places study, teaching, contemplation, meditation, celibacy, and other rules of conduct were common to all the missions of Buddhism wherever they went.

Buddhist Sculpture and Art.

Architecture, sculpture and painting were all patronised by Buddhism and were influenced by that faith, and we have to give them as important a place in history as the development of Buddhism itself. It is Buddhist architecture that introduced the Stupa, the Chaitya and the Vihara in India, the stupas first being erected on the relics of Buddha. The stupa in Sanchi is well known, dating as far back as the third century B. C. The Chaitya is a hall something like the Christian church. Gradually idols began to be introduced into the Chaityas which afterwards became Hindu temples. Viharas or monasteries were constructed for the residence of Bhikshus. The Viharas at Ajanta are very important, because it is there that we can study the pure Buddhist Art. They seem to have been excavated and painted between the

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2nd century B. C. and 600 A. D. The Viharas at Verul help us to study Buddhism, Jainism and Hinduism comparatively and relatively. We see images of Buddha there. In very ancient times, the images of Buddha or Bodhisatwa were not in existence. There is no image of Buddha in Sanchi. These images began to appear in the 1st century B. C. Soon after, painting also was introduced among the Buddhists. Paintings of Buddha on the pillars, on the walls, etc., were used for the religiously minded Buddhists. The paintings in Ajanta depicting various aspects of Buddha's life as described in the Jatakas are very beautiful works of art. Later the Buddhists too began to use images like other people. After a lapse of time, it so happened that one could not easily distinguish between a Buddha and a Hindu image. Thus the individuality of Buddhism was gradually lost in the common vastness of Hindu culture; and by the efforts of Shri Shankaracharya and others Brahmanism again revived, finally ousting Buddhism from India in the 8th or the 9th century A. D.

During the period of the rising tide of Buddhism, the Brahmans had lost influence, and the Bhikshus, to whatever caste they belonged, were respected on account of their good work and were given many gifts.

The Spread of Culture and Cultural Exchange.

It must be clearly admitted that however great may be the contribution of Brahmanism and Jainism to the culture of India, it was Buddhism that carried the torch of Indian culture and literature to the distant western and eastern countries outside India. It is just possible that the Buddhists, while influencing those cultures, were themselves influenced

to a certain extent by them. This seems to have been a fact, especially as regards the cultured people of Greece, Persia, and the Semites. Most probably the Greek artists that came to India after the expedition of Alexander and worked on the Buddhist buildings brought with them certain conventions and stories from their land, since some incidents related in the Jatakas are carved on some of the Buddhist monuments and bear foreign influences. These Jatakas were instrumental in giving as much stimulus to art in India and in other countries as to literature. The paintings of those days are the most ancient in India, and are very much liked by all people. We can see the sculpture belonging to the 3rd century B. C. in Barhut and Sanchi, those belonging to the 2nd century A. D. in Amaraoti, and those of later days in Ajanta. In 412 A. D. Fa-Hian, a Chinese traveller, came to Ceylon. He describes that on a certain ceremonial occasion the King of Ceylon had portrayed 5000 incidents from the Jatakas on both sides of the street by causing men to be dressed and painted suitably to the particular Jatakas. The stupas in India erected in memory of the miracles worked by Buddha have been described by Huentsang; the mighty temples of Bara-Budur in Java contain carvings of many incidents narrated in the Jatakas; and in Pagan in Burma we find similar pictures from the Jatakas.

Though from the point of view of art and the exchange of culture the spread of the Buddhist religion was a blessing, yet from the national point of view, Buddhism was responsible to a certain extent for making the people of India inactive, in that it carried the principle of non-injury to the extreme and made the people weak and helpless. The

hundred and one schisms engendered mutual jealousy and the false philosophy preached afterwards injured India to a very great extent, —an extent seldom realised by historians.

Thus ends the story of Verul. Fascinating it is; in-spring it is; and still the half of its glories have not yet been told.

GENEOLOGY OF THE RASHTRAKUTAS.

(Early History of the Dekkan, Page 57.)
and
(Epigraphia Indica, Vol. III, Page 54.)

- Dantivarman I.
  - Indra I.
    - Govinda I.
      - Karka I.
        - Indra II.
          - Dantidurga (754 A. D.)
        - KRISHNA I (Sabhatunga–753 to 775 A. D.)
          - Govinda II.
          - Dhruva (Nirupama)
            - Govinda III (Jagattunga 782–815)
              - Amoghavarsha (815–878)
                - Krishna II (878–912)
                  - Jagattunga II.
                    - BY LAKSHMI: Indra III. (915–17)
                      - Amoghavarsha II.
                      - Govinda IV. (918–933)
                    - BY GOVINDAMBA: Amoghavarsha III. (Vaddiga)
                      - Akalavarsha Krishna III. (940–956)
                        - Indra IV (Died 982 A. D.)
                      - Jagattunga III.
                      - Khottiga (971)
                      - Nirupama
                        - Karka II (972–73)
            - Second Gujarath Branch. Indra.
              - Karka (811–12)
              - Govinda (812–27)
              - Line ended 888 A. D.

Krishna I [Sabhatunga] excavated the well-known Kailas temple at Elur between 753 & 775 A. D.

Krishnaraja [Sabhatunga] carried on the work of Dantidurga and reduced the Chalukyas to complete subjection. In the Baroda grant it is stated that Krishnaraja " Caused to be constructed a temple of a wonderful form on the mountain at Elapur. When the gods moving in their aerial cars saw it, they were struck with wonder and constantly thought much over the matter saying to themselves ' This temple of Shiva is Self-existent; for such beauty is not to be found in a work of art. ' Even the architect who constructed it was struct with wonder saying when his heart misgave him as regards making another similar attempt, ' Wonderful! I do not know how it was that I could construct it, etc.' "

Thus it appears it was Krishnaraja that caused the Kailas to be constructed, and the date assigned to it by Drs. Fergusson and Burgess simply on architectural grounds is verified. Krishnaraja must have reigned in the last quarter of the 7th century of the S'aka era, i. e., between 753 & 775A. D.

The manner in which the temple is described according to my translation and also the obvious derivation of Elur from Elapur leave little doubt that a rock-cut temple at Elur is meant to be spoken of; and actually the existence of a Rashtrakuta inscription — the Dashavatara cave inscription — in one of the temples confirms my conclusion. That my translation is correct and approximate, I have shown in an article published in the Indian antiquary Vol. XII page 228 where the reader will find the point fully discussed.

In Kavirahasya by Halayudha this Krishnaraja is described :—

अस्त्यगस्त्यमुनिज्योत्स्नापवित्रे दक्षिणापथे ।
कृष्णराज इति ख्यातो राजा साम्राज्यदीक्षितः ॥
तोलयत्यतुलं शक्त्या यो भारं भुवनेश्वरः ।
कस्तं तुलयति स्थाम्ना राष्ट्रकूटकुलोद्भवम् ॥
सोमं सुनोति यज्ञेषु सोमवंशविभूषणः ॥

" In Dakshinapatha which is rendered holy by the light of Agastya, there was a king of the name of Krishnaraja who was crowned as a paramount sovereign. Who will equal in strength that Lord of the world sprung from the Rashtrakuta race, who by his power bears an incomparable burden?"

" That ornament of the Lunar race extracts the juice of Soma in Sacrifices."

(1) " The Rashtrakuta kings and specially this Krishnaraja were the very great patrons of Art and Learning."

— Early History of the Dekkan, PP. 46, 56 & 57.
— Indian Antiquary, Vol. XII, Page 228.
— Baroda Gaant Journal of the Bengal Branch, Royal Asiatic Society, Vol. VIII, PP. 292 to 303.

(Baroda Grant dates 812 A. D.)

— Epigraphia Indica, Vol. VI, Page 170.
— Indian Antiquary, Vol. XII, Page 159.

(2) " The period we have there (Cave Temples of India) assigned for the excavations is from A. D. 450 to 700, an age which subsequent observations have only tended to confirm."

— Archæological Survey of Western India, Vol. V, PP. 4 & 26.

(3) " This Dantidurga, we know from other inscriptions, must have ruled about 725 to 755 A, D., and it is probable that the visit

to Elur mentioned in this inscription (Dashavatara Cave inscription) in the last two verses was connected with the dedication of the Kailasa temple or of the Dashavatara one, of his uncle and successor Krishna I. We are told that he established himself at a hill named Elapur, where there was the famous temple of Svayambhu Siva. "

— Archæological Survey of Western India, Vol. V, Page 89.

Elapur is evidently Elur, and it is clear from other inscriptions that Dashavatara was excavated by Dantidurga, while the Grand Kailasa was created by Krishna I.

(4) " Elur excavations were complete between A. D. 450 to 783. Kailasa was excavated by Krishna I in about 760 A. D. "

— Maharashtra Dnyanakosha, Sharira Khand, Page 278.

(5) " The Paramount Sovereign Krishna I, the uncle of Dantidurga cut Elur Caves in 760 A. D. "

— Maharashtra Dnyanakosha, Hindusthana Khand, Page 139.

(6) " Elur Caves date from the 8th to the 9th century A. D. "

— Ancient Remains of Western India by J. Wilson, Page 83.
— The Journal of the Bombay Branch, Royal Asiatic Society, Vol. III.

Wilson's inferences on Elur Art and Caves are however quite wrong and prejudiced.

(7) " There is much similarity between the caves and figures at Badami and those at Elur. Badami Caves decidedly date from the 5th or 6th century A. D. The Chalukyas were the predecessors of the Rashtrakutas. So the Elur Caves must date between the 5th to the 8th century A. D. "

— Epigraphia Indica, Vol. VI, Page 189.

(8) " On the whole, the Rameshvar facade has been the most richly carved of any of the Elur caves or indeed of any Brahmanical caves in India. It is in fact the architectural arrangements of this facade that constitute the principal interest in this cave; for besides its intrinsic beauty, its strongly marked characteristics point it out as the style of a well - defined but limited architectural epoch. It is reproduced with some changes in cave No. III at Badami and to a certain extent in cave No. XX at Ajanta, while, as the Badami cave has a well authenticated date of 579 A. D., we may feel certain that these Elur and Ajanta caves were excavated within a few years of that date either before or after. Looking at the extreme elaboration of the Rameshvar facade, it would appear to be subsequent to the Badami caves; but the difference can hardly be fifty years and in the case of Ajanta it may even be less. We have thus a thread of chronology running through the dates of the principal series of caves of the utmost value for determining the relative ages of at least the later examples of cave architecture. "

— Archæological Survey of Western India, Vol. V, Page 39.

(9) " It is a splendid temple with a fine facade and it worthily concludes the series of Buddhist Chaitya Caves which taken altogether, are perhaps the most interesting group of buildings or caves in India. We can now trace the sequence of them from the early wood-fronted examples at Pitalkhora, Kondane, and Bhuja, through the stone-fronted caves at Bedsa and Karle, to the elaborately decorated facades of the two latest at Ajanta till at last it loses nearly all its characteristic external features in this one (Vishvakarma Cave No. X.) at Elur. The earlier ones are all certainly anterior to the Christian era - Some probably as early as 200 to 300 B. C., and as this one can hardly be dated before 650 A. D., the series extends in nearly unbroken continuity for about 9 centuries. "

— Archæological Survey, Western India, Vol. V, Page 9.

(10) " The oldest in the group (of Caves) are Nos. I, III and VII which may date as far back as 450 to 550 A. D. Caves Nos. II

and V – the Dhedwada and Maharwada – were probably contemporary with the Great Chaitya Cave – Vishvakarma – which with two or three others was probably excavated during the 7th century A. D. Nos. VIII, IX and XI were probably later than this and may be considered as marking the expiring efforts of the Buddhists in Western India."

— Archæological Survey, Western India, Vol. V, Page 4.

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NOTE — The Roman figures refer to pages of Preface and Foreword.